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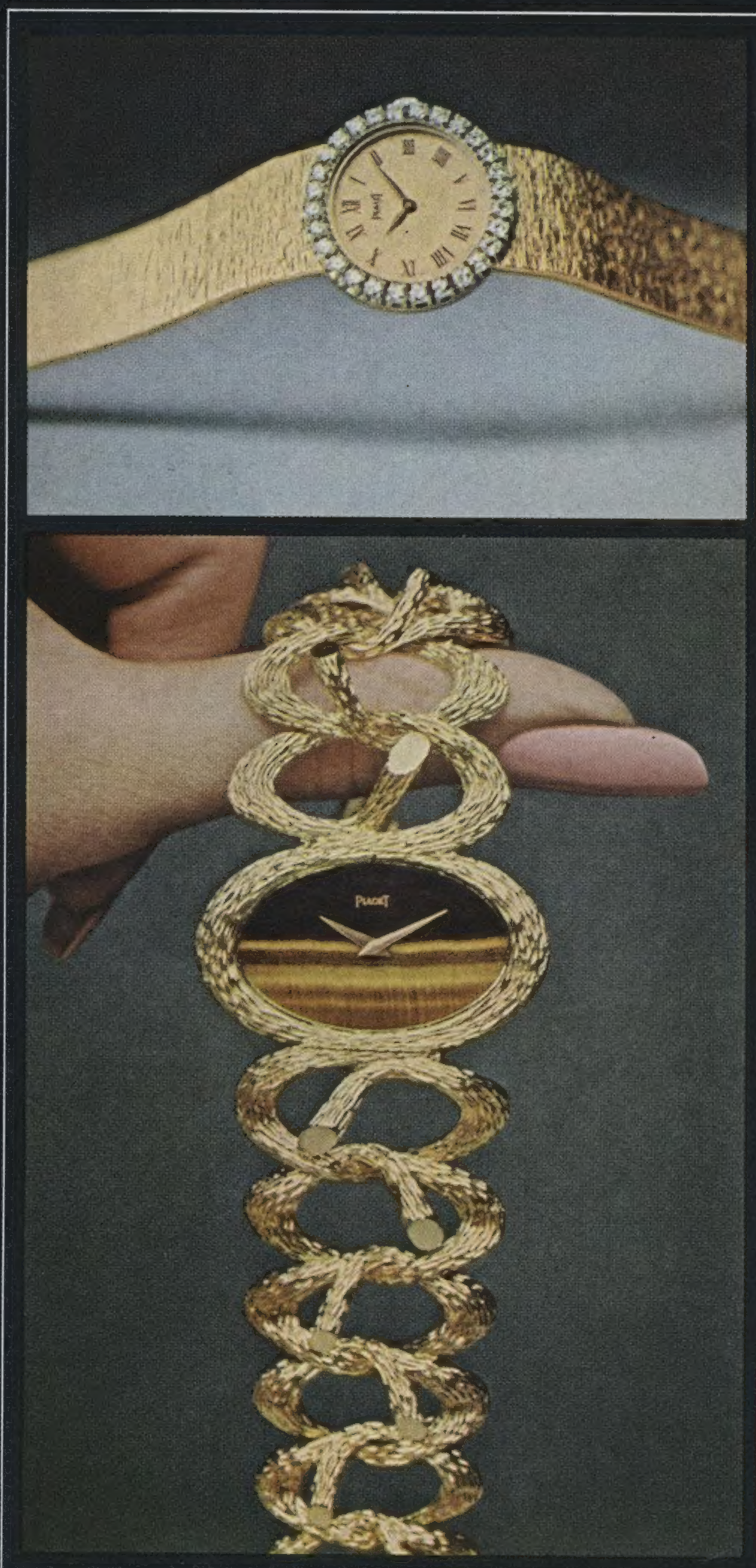
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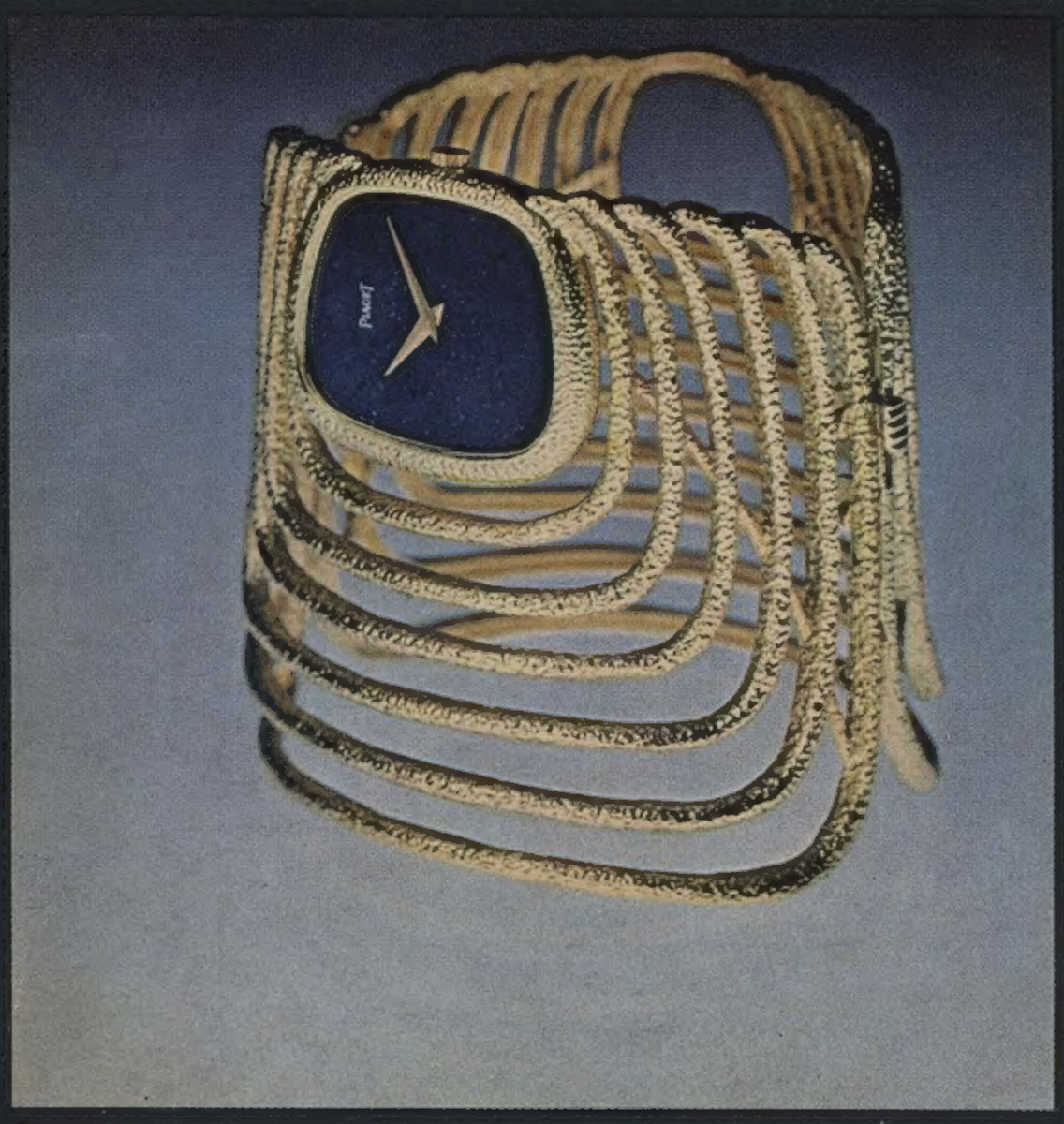
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JP ZACHARIASEN

COVER: The sweater-and-skirt look, ravishing for evening in a covered-up mididress by Geoffrey Beene—skirt of red-and-black glittered lace with patterns of lace on the black wool jersey top. Lord & Taylor; Stanley Korshak; Joseph Magnin. . . . Ravishing all the time, a silken swing of hair that might derive its health and shine from Shampoo de Pantene, its spring and sparkle from Treatment de Pantene's conditioning. Make-up: Cover Girl SuperSheer foundation. Francois of Kenneth coif.

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FASHION

117 Vogue's Eye View: Run—do not walk . . . Joanna Lumley
118 Knit One, Tick One—swinging knits with swinging watches
124 Ravishing new night looks—tiny bound waists; slit skirts; pale furs; the long fur cape; ruffled organza; gypsy silks; patterns of the East; the night of the jumpsuit
154 Mainbocher—clothes from his new Collection, worn by Loulou de la Falaise
158 Galanos—jumpsuits for day, chiffon and lace for evening
162 More Dash than Cash—terrific new looks at terrific little prices
170 Ali MacGraw in More Dash than Cash
190 Vogue's Own Boutique of Suggestions, Finds, and Observations

FEATURES/ARTICLES/PEOPLE

89 Fashions in Travel: French Riviera in Winter. By Despina Messinesi
111 Food Gazette. By Maxime McKendry
113 Horoscope. By Maria Elise Crummere
144 People Are Talking About . . . Nine Movers in the New Japan
146 People Are Talking About in Japan . . .
148 People Are Talking About . . . Francis Picabia; Claude Chabrol; Reri Grist
150 Noise—What It Is, What It Does to You. By Robert Alex Baron
152 Doctor's Orders: New Exercise for a Longer Life. By Leonard I. Gordon, M.D.
197 The Cook as Communicator. By Ninette Lyon

FASHIONS IN LIVING

182 Luchino Visconti's House on Ischia. Photographs and text by Karen Radkai

BEAUTY

62 Beauty Checkout: Danielle Darrieux—goddess from Gaul
65 Beauty Checkout: Cycle-delics; Un-pat Pat McGuire; Latest waft from the Underground
88 Ready Beauty
172 Beauty Bulletin: Help is on the way—Tips on how the beautiful people get that way. New light on skin, hair and weight problems. News on skin rejuvenation, dandruff, water retention, spot reducing.
178 Beauty Bulletin: Genevieve Waite
180 Beauty Bulletin: Perfume—Everything you always wanted to know about it but never thought of asking

DEPARTMENTS

92 Vogue's Notebook: Scarlett Leas's Début on Long Island
94 Vogue's Notebook: Susheela Viganò's Début near Paris
96 Vogue's Notebook: Rothschild-Leland Wedding near Paris
98 Vogue's Spotlight: Books. By Jean Stafford
100 Vogue's Spotlight: Movies. By Arthur Schlesinger, Jr.
102 Vogue's Spotlight: Theatre. By Martin Gottfried
104 Vogue's Spotlight: Art. By Barbara Rose
106 Vogue's Spotlight: Movies. By John Gruen
108 Vogue's Spotlight: Television. By Henry S. Resnik
200 Vogue's Travelog
202 Vogue's School Directory

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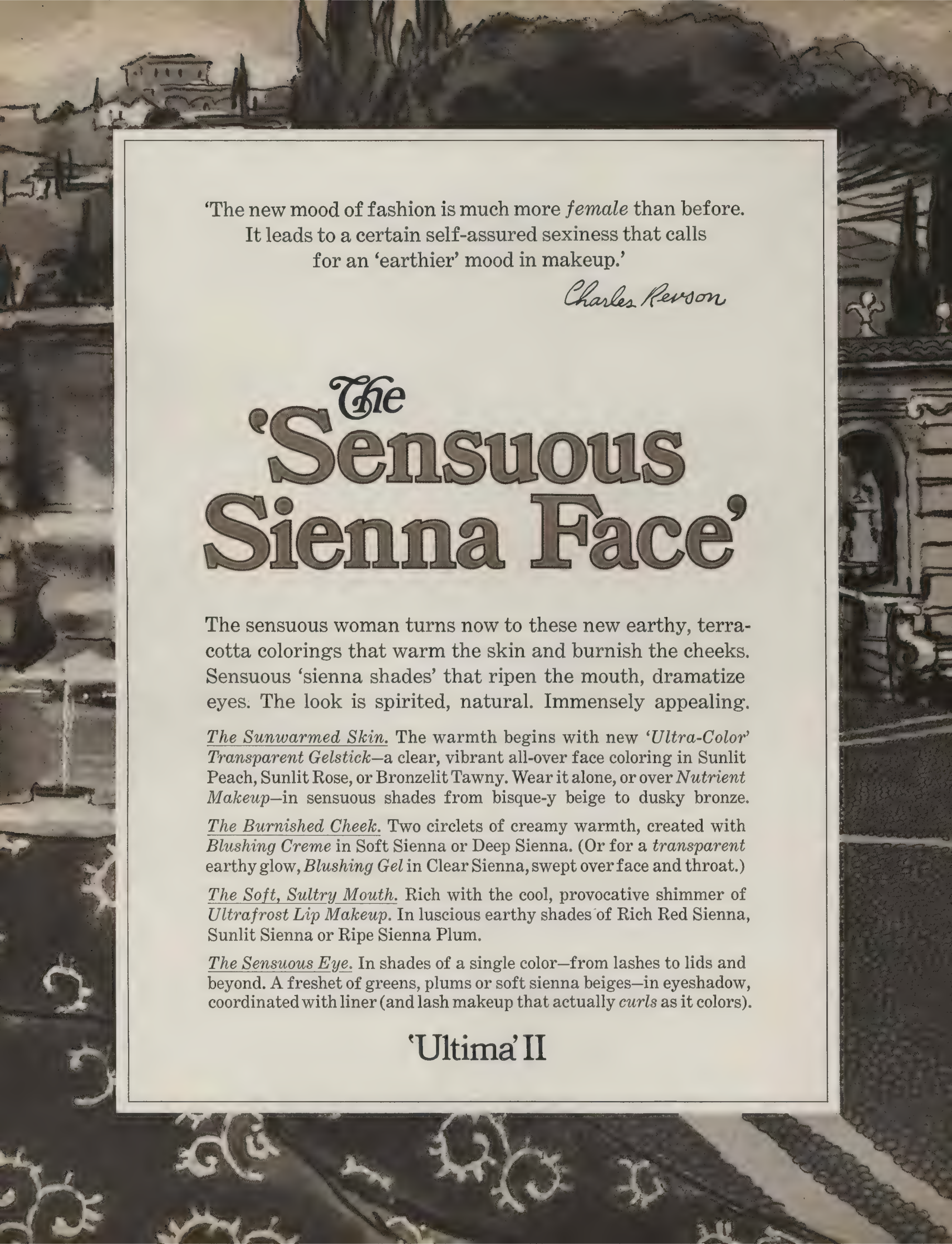
Michigan



KASPER for JOAN LESLIE

dramatizes the evening scene with silk chiffon pants and ostrich plumed poncho.





'The new mood of fashion is much more *female* than before.
It leads to a certain self-assured sexiness that calls
for an 'earthier' mood in makeup.'

Charles Revson

The 'Sensuous Sienna Face'

The sensuous woman turns now to these new earthy, terra-cotta colorings that warm the skin and burnish the cheeks. Sensuous 'sienna shades' that ripen the mouth, dramatize eyes. The look is spirited, natural. Immensely appealing.

The Sunwarmed Skin. The warmth begins with new *'Ultra-Color' Transparent Gelstick*—a clear, vibrant all-over face coloring in Sunlit Peach, Sunlit Rose, or Bronzelit Tawny. Wear it alone, or over *Nutrient Makeup*—in sensuous shades from bisque-y beige to dusky bronze.

The Burnished Cheek. Two circlets of creamy warmth, created with *Blushing Creme* in Soft Sienna or Deep Sienna. (Or for a *transparent* earthy glow, *Blushing Gel* in Clear Sienna, swept over face and throat.)

The Soft, Sultry Mouth. Rich with the cool, provocative shimmer of *Ultrafrost Lip Makeup*. In luscious earthy shades of Rich Red Sienna, Sunlit Sienna or Ripe Sienna Plum.

The Sensuous Eye. In shades of a single color—from lashes to lids and beyond. A freshet of greens, plums or soft sienna beiges—in eyeshadow, coordinated with liner (and lash makeup that actually *curls* as it colors).

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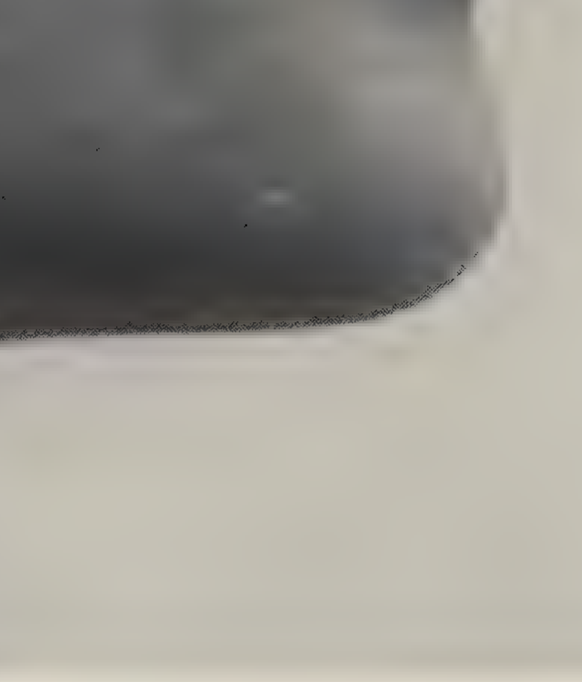
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'MOON DROPS' Cream Blusher by Revlon

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BEAUTY REPORT: JESSAMINE



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The Double Entendre Eye Shadow Compact
Double cakes of silky shadows in colors that hint of wildflowers. One, a fresh, vibrant pastel to sweep on over and under the eye. Its companion, a misty iridescent to use as a highlight over the cheekbone, under the brow, wherever you want to add a shimmering nuance.

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"Not nearly well enough."

"Tell me more."

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chooses a color for fashion connoisseurs.

Bénédictine brown.



The romance between Peck & Peck and Bénédictine starts high on a cliff overlooking Fécamp, the very old Norman seaside town that is the home of the famous French liqueur. A perfect setting for a perfectly marvelous peasant costume, right? The long skirt, of embroidered cotton with elastic waist and self sash, 8 to 14 sizes, 30.00. The blouse, of acetate crepe with embroidery trim, 8 to 14 sizes, 20.00*. In Bénédictine brown and beige, of course, and from a collection.

*Slightly higher on the West Coast



Aromatic plants, or herbs,that grow in the hills and on the cliffs of Fécamp are the active elements in the elixir we know as Bénédictine. Our delightfully scarved dress is hand-screened with its own brand of aromatic plants—flowers of all the states—on totally uncrushable, wonderfully sleek imported polyester. White with liqueur amber or herb green. 8 to 16 sizes. 50.00*

*Slightly higher on the West Coast

Peck & Peck

Fifth Avenue and branches across the country.



The gleam of Bénédictine's copper stills, the bright white of woven polyester with the feel of silk and the hand-screened markings of the Cherokee alphabet in Bénédictine brown. Now that's a combination to drink a toast to! The straightdown pants to zip in back. The slim tunic to sash or not. The black-edged scarf to wear many ways.
8 to 16 sizes, 75.00* at Peck & Peck.
*Slightly higher on the West Coast



In a setting of huge oak casks where Bénédictine spends long, quiet years achieving its unique flavor and bouquet, fashion is suddenly just a jump away. See it here in Peck & Peck's chain-stitched knit of polyester/wool/nylon, belted in linked-up suede,colored Bénédictine brown and beige. 8 to 16 sizes, 48.00



The monastic origin of Bénédictine is celebrated in a marvelous museum housed in the same remarkable building as the distillery. The highly turtled Ban-Lon® pants costume has a much more modern origin—soft nylon jersey with lots of body awareness and the delicious coloring of the sunlit liqueur. 5 to 13 sizes, 54.00*

*Slightly higher on the West Coast

Peck & Peck

Fifth Avenue and branches across the country.

Would you believe this any-hour travel coat is as packable as it is impeccable?
As right as rain whether there is some or not? As at home on the monumental stone staircase
leading from the abbatial palace of Bénédictine's origin as on the narrow
cobbled street just beyond? It's true. See it here in rayon/acetate crepe matelassé,
fully lined. Deepest Bénédictine brown, 8 to 16 sizes, 50.00*

*Slightly higher on the West Coast



Why Peck & Peck plus Bénédictine?

It's a matter of taste.

all
you need
is
a little
image-ination
and $55



L'AIGLON®

Your image-ination flutters in this butterfly patterned jacquard of metallic and Fortrel polyester knit. The luxurious long tunic, accentuated by its attached solid scarf, and Fortrel polyester pants. Delightfully hand washable. Black/white/silver with black or Purple/white/gold with purple, sizes 8-18. BEST & CO., NEW YORK & ALL BRANCHES; J. W. ROBINSON, LOS ANGELES; JOHN WANAMAKER, PHILADELPHIA; MARSHALL FIELD & COMPANY, CHICAGO; FOLEY'S, HOUSTON; FAMOUS-BARR, ST. LOUIS. L'AIGLON APPAREL, INC., 1400 BROADWAY, NEW YORK, N.Y. 10018.

CELANESE® FORTREL®

SLIGHTLY HIGHER ON THE WEST COAST. ®FORTREL IS THE TRADEMARK OF FIBERS INDUSTRIES, INC.

© 1970 Estée Lauder Inc. Photography: Skrebneski



Estée Lauder takes you to new borders of beauty with The Gaucho Eye: a smouldering new look from her Ready to Wear Eye Makeup Collection.

On the new fashion frontier, Estée Lauder designs for the adventurous eye. The Gaucho Eye. The look that's defining dramatic new boundaries for eye makeup with her sheer new Powdered Eye Color. The look that's destined to give your eyes new drama, new depth, new dimension, with the smouldering smoky tones that define a whole new fashion point of view.

The Smouldering Shades of Powdered Eye Color:

Mahogany Brown	Rancho Rose
Twilight Blue	Pampas Green

Estée Lauder



Follow her to the lush green cliffs of the Pali — to the sun drenched beaches of Waikiki. Wherever she flies in the friendly skies of United, life's special pleasures follow. Discover all the moods — all the women — of Elisabeth, captured in this paradise — Hawaii, United's little corner of the world. *Elisabeth Stewart Swimwear*

Elisabeth's in Paradise

Photographed at the Ilikai and Makaha on Oahu

ROBINSON'S
California



Fashions flown to Hawaii via United's 747

Lush, green islands splashed
with color beckon our Elisabeth
to an adventure. Hawaii, United's
little corner of the world, reflects
her free, spirited ways. This
enchanted land of ivory beaches
and turquoise lagoons entices
her to stay and discover more.

Elisabeth Stewart Swimwear

On Oahu, Hawaii

Photographed at the Ilikai and Makaha on Oahu

ROBINSON'S
California



Hawaii, an exotic paradise, a glorious playground for Elisabeth, with countrysides patterned in patchwork and beaches strung with gentle palms. Share with her all the delicious pleasures of the islands then travel to Capri or Majorca in search of a new adventure, a new Paradise.

Elisabeth Stewart Swimwear

via United's 747

Photographed at the Ilikai and Makaha on Oahu

ROBINSON'S
California

We think you'll like this perfume. We named it after you.



PARFUMS MARCEL ROCHAS PARIS/NEW YORK

MOST PEOPLE WILL CALL THIS BEAUTIFUL. OTHERS WILL CALL IT CRUEL.

An Alaska fur seal coat is beautiful.

In fact, many people would call it the most beautiful fur coat a woman could possibly own.

Some people feel quite the opposite. To them, its beauty is ugly, cruel and inhumane.

The Alaska fur seal is rumored to be heading for the same end as the tiger,* the leopard,** the American alligator and other disappearing species.

And it has been publicized as one of the most mistreated animals known to man.

Fortunately, none of the above accusations are true.

Unfortunately, the truth is not well known.

For the truth is, the Alaska fur seal is one of the healthiest species on Earth.

And the story of the Alaska fur seal is one of the great conservation stories of our history.

Only sixty years ago, when the Alaska fur seal was all but extinct, it was the United States that played a leading role in saving the fur seal from extinction.

In 1911, an international treaty was signed by Japan, Russia, Great Britain and the United States. Giving the United States the responsibility for the preservation and protection of the Alaska fur seal.

Since then, the fur seal population has increased more than seven-fold. From less than 150,000 to 1½ million, the maximum number the breeding grounds can sustain.

Biologists believe a healthier colony is a controlled colony. For to exceed the maximum number will result in increased disease, starvation and fatal injuries. Especially to the young seals.

Therefore, the native Aleuts, under the strict control and supervision of the U.S. Fish and Wildlife Service, take a limited number of surplus seals every year. Primarily 3 and 4-year-old bachelor males — pups or babies are never taken.

If in any given year there is no surplus, no seals are taken, as required by the treaty.

All of which explains why there is a very limited number of Alaska fur seal coats in the world. And there always will be.



Fouke-dyed black Alaska fur seal, natural Canadian fisher trim.

You may never own one. But just remember, if the market for Alaska fur seal should ever cease to flourish, so might the program. And the Alaska fur seal would suffer the consequences.

And that would be cruel.

THE FOUKE COMPANY
Rte. 1, Box 168, Greenville, S.C. 29611

*Bali, Caspian, Javan and Sumatran tigers.
**Anatolian, Barbary, Sinai and Formosan clouded leopards.

© 1970 Estée Lauder Inc. Photography: Skrebneski

Suede outfit by Giorgio di Sant'Angelo.





Estée is the
first super perfume.

And only one woman
could have created it.

Estée Lauder



Bonwit Teller (Miss Bonwit), New York and Branches; Garfinckel's (Greenbrier), Washington, D. C.; Marshall Field & Co. (The Showcase), Chicago
Neiman-Marcus (The Sport Shop), Texas; I. Magnin (Miss Magnin), West Coast



Swing, cling and shape are more important in fabrics this fall than ever before. To keep that shape that makes fashions news today, put Woolite® in your washer. Cold Water Woolite in the gentle cycle safely cleans machine washables. No shrinking. No stretching. No color fading.

we recommend
Woolite.
cold water wash

...AND MACHINE WASH IN **WOOLITE**
TO KEEP THAT GREAT SHAPE



Bonwit Teller (Miss Bonwit), New York and Branches; Garfinckel's (Greenbrier), Washington, D. C.; Marshall Field & Co. (The Showcase), Chicago
Neiman-Marcus (Galleria), Texas; I. Magnin (Miss Magnin), West Coast



...AND MACHINE WASH IN **WOOLITE**
TO KEEP THAT GREAT SHAPE



Bonwit Teller (Miss Bonwit), New York and Branches; Garfinckel's, Washington, D. C.; Marshall Field & Co. (The Showcase), Chicago
Neiman-Marcus (Galleria), Texas; I. Magnin (Miss Magnin), West Coast

More and more of
today's fabrics say,
"Wash in Woolite®."

we recommend
Woolite.
cold water wash

...AND WASH IN **WOOLITE**
TO KEEP THAT GREAT SHAPE

Veuë et perspectiue du Château de Chantilly du côté de l'entrée. Et du cheual de bronze de Mr. De Montmorency.



For two centuries the House of Houbigant has been creating fragrance treasures of great beauty. Just as they delighted the crowned heads of Europe, Houbigant has re-created Chantilly Collection Royale especially for you.



LE FLACON LOUIS XVI
EAU DE PARFUM.

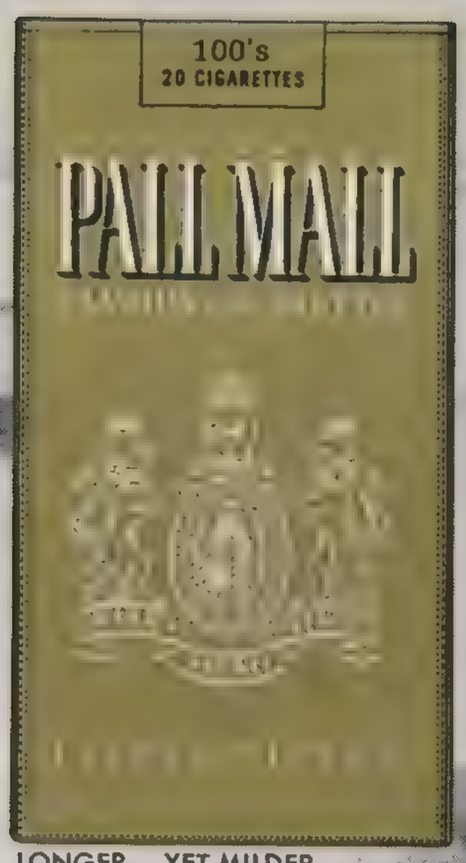
BOITE D'OR HERITAGE DUSTING POWDER.

LE FLACON DE VERSAILLES EAU DE PARFUM.

Chantilly Collection Royale by Houbigant


WHAT BECOMES A LEGEND MOST?
An exquisite extra-dark
natural mink
bred only by
the Great Lakes Mink men
and designed by Ben Kahn Salon
BLACKGLAMA

FASHIONS WITH



LONGER...YET MILDER.
'TAR' PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.



Jane Justin
for
Don
SOPHISTICATES, INC.

The not-a-bit odd couple... Don Sophisticates and Pall Mall Gold 100's. The blazer look—in a one-piece jumpsuit of polyester knit, with contrast binding and belt, and a double row of buttons, scarfed with white. About $80. Her perfect Don Sophisticates... deserves the perfect cigarette—Pall Mall Gold 100's. U.S. Gov't figures show Pall Mall Gold 100's lower in 'tar' than the best-selling filter king.

NORDSTROM BEST, Seattle

Don Sophisticates Inc., 498 Seventh Ave.,
New York, New York 10018.
Slightly higher West of the Rockies.

GARDEN FOYER AT THE PIERRE

THE GOLDEN TOUCH...

Jane Justin for Don

SOPHISTICATES, INC.

The Longer Look...this sleek Don Sophisticates dress teams up with a new kind of accessory... Pall Mall Gold 100's...Don Sophisticates does this one in a wool plaid, crisp yet casual. A notched collar, higher waist and easy skirt. About $70. U.S. Gov't figures show Pall Mall Gold 100's lower in 'tar' than the best-selling filter king.

SAKOWITZ, Houston

Don Sophisticates Inc., 498 Seventh Ave., New York, New York 10018.
Slightly higher West of the Rockies.



LONGER...YET MILDER.
'TAR' PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.

FASHIONS WITH THE

Jane Justin for Don

SOPHISTICATES, INC.

Her Don Sophisticates is perfection... Her cigarette is Pall Mall Gold. For the elegant era—this lovely, softer look in 100% wool. Don Sophisticates' charming Empire-waisted frock, with big patch pockets and a high neck. Buckled in gold, for that Midas touch. About $75. You'll like it longer... if it's Pall Mall Gold 100's. U.S. Gov't figures show Pall Mall Gold 100's lower in 'tar' than the best-selling filter king.

LORD & TAYLOR,
New York and all branches

Don Sophisticates Inc., 498 Seventh Ave., New York, New York 10018.
Slightly higher West of the Rockies.



LONGER...YET MILDER.
'TAR' PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.

THE NOSEGAY AT THE PIERRE

OVAL ROOM AT THE PIERRE

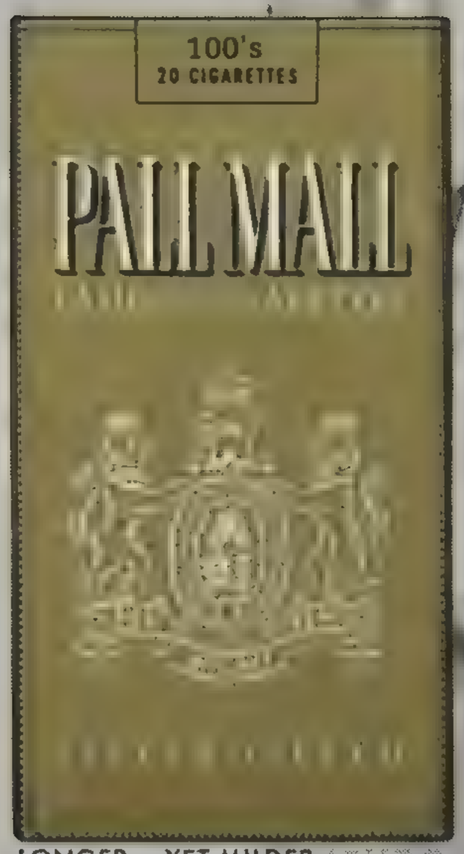
GOLDEN TOUCH...

Jane Austin for Don
SOPHISTICATES, INC.

Don Sophisticates for its long and lovely look... Pall Mall Gold for its longer, milder taste. This Don Sophisticates costume has the new fluid line of today, smaller-waisted, fuller-skirted. Its cropped bolero tops a one-piece dress with a two-piece look, the bodice peasant-sleeved, with a stock-tied neck. About $95. You'll like it longer! U.S. Gov't figures show Pall Mall Gold 100's lower in 'tar' than the best-selling filter king.

MARSHALL FIELD,
Chicago and all branches

Don Sophisticates Inc., 498 Seventh Ave.,
New York, New York 10018.
Slightly higher West of the Rockies.



LONGER...YET MILDER.
'TAR' PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.

FASHIONS WITH THE

Jane Justin
for
Don
SOPHISTICATES, INC.

The longer, softer look... Don Sophisticates. The longer, milder taste... Pall Mall Gold! They're both a little longer... but you'll like it that way! This Don Sophisticates beauty has the new, romantic look... the Juliet-sleeved wool jersey bodice tops a softly dirndled skirt in a French ribbon print, done in Arnel quilted satin. About $75. U.S. Gov't figures show Pall Mall Gold 100's lower in 'tar' than the best-selling filter king.

J. W. ROBINSON, Los Angeles

Don Sophisticates Inc., 498 Seventh Ave.,
New York, New York 10018.
Slightly higher West of the Rockies.



LONGER...YET MILDER.
'TAR' PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.

THE GRAND BALLROOM AT THE PIERRE

GOLDEN TOUCH...



LONGER...YET MILDER.
'TAR' PALL MALL GOLD 100'S 19 MG.
BEST-SELLING FILTER KING 20 MG.

Jane Justin for Don

SOPHISTICATES, INC.

If you're wearing a Don Sophisticates...you deserve the best—Pall Mall Gold 100's! Naturally! For a totally perfect look, Don Sophisticates offers this three-piece costume...Coachman's coat, double-breasted, back-belted... over pants and a long-sleeved striped turtleneck sweater. All three in 100% wool. About $145. For the longer, softer look—Don Sophisticates. For the longer, milder taste—Pall Mall Gold 100's. U.S. Gov't figures show Pall Mall Gold 100's lower in 'tar' than the best-selling filter king.

NEIMAN MARCUS,
Dallas and all branches

Don Sophisticates Inc., 498 Seventh Ave.,
New York, New York 10018.
Slightly higher West of the Rockies.

61ST STREET LOBBY AT THE PIERRE

Must you
choose between
being clean
or feeling
smooth?

Not if you choose new
Neutrogena®
Rainbath™

The first body soap gel
that leaves you clean
and smooth all over.

Neutrogena Rainbath is a completely new idea in body cleansing and skin care. It's not just a conventional soap, although it cleanses with famous Neutrogena mildness. It's not just a dry-skin bath treatment, although its unique, skin-smoothing ingredient *does* leave your skin so smooth water glides right off it. It's both, and more. Rainbath is a luxurious body soap gel that's *all* you'll need for total body beauty care. Shower or bath? *That's* the only choice you'll have to make!

Neutrogena RAINBATH RAINBATH

© 1970, NEUTROGENA CORP.

BEAUTY CHECKOUT

Danielle Darrieux: goddess from Gaul

Danielle Darrieux, the idol of millions of Frenchmen, of filmgoers around the world, and most recently of Broadway audiences who have lapped up her performance as the captivating "Coco," has a brand of femininity that is rivetting. Her face is a series of oviforms, from its overall contours, brow to chin, to the almond-shaped eyes with their heavy Gallic lid-folds, the wild-pear-shaped nose, and the mouth that seems a perfect elliptical orbit. And then there are those dimples—a pair of accent marks across the cheeks. Her skin is un-sunned—pale, smooth, and totally devoid of makeup. The voice —as mellow as a Château Mouton. . . . D.D. speaks and we listen in rapt attention.

D.D. on D.D.: "I am not so beautiful. I was a normal pretty girl like thousands and thousands—not terribly beautiful like BB [Brigitte Bardot]. To be natural is less terrifying. I don't say to myself, 'Danielle you are growing older.' I am just myself, and I think every age, every stage of life, is marvellous." *On beauty:* "Every woman is lovely today if she wants to be. But I think that the moment a woman says to herself, 'I am beautiful,' it's lost. Charm is more important than beauty. To have people always staring at you . . . for me it is pure ennui. . . . *On her career:* "Because I never thought myself so beautiful, I felt my talent and not just looks led to my work in films. I never took success very seriously. Yet I feel lucky to be in an artistic business. I learned how to express myself through it. I did a job. I wanted to do it well. My career is something I gamble with. Take *Coco*. If I were 25, I wouldn't have done it. With my English and other things, I could have been a disaster. But suddenly I just wanted to try it. It was like when I did *Mayerling*, years ago. I was working on another picture when they came and offered me my rôle. And I just said 'Stop the picture. You can take the money from this film and from *Mayerling* but I must do it.' I did." *On her private life:* "I have been married for twenty-three years and have one son. I have a place, an island in south Brittany, that is my retreat from the world. It's a very normal life. Someday I will stop working completely and go there. I bought a book on how to make patchwork. I made a carpet—it is not bad. I will go there and make things. . . . I believe in family and in people you really like. Only my husband, my son, my family, and my real friends know me very well. I have many acquaintances but friends are something else. It is worse to lose a thing in one's private life than in a job. I lost my father when I was seven. I would die if I lost my family, but not my career. . . . I love to walk in the country. I don't wear makeup in daylight. At home I wear my hair very short . . . like a boy with longish blond hair. Now it is longer and darker for the show. Leslie Blanchard coloured it and Joe Tubens cut and styled it."

D.D. on food: "I don't diet. I love food and wine. I am very French for that . . . and, ah yes . . . I love American sandwiches." . . . *On fashion:* "My favourite clothes are by Levi Strauss. I like to wear blue jeans with little T-shirts in the country. I like some designer clothes. I like Chanel. She is an extraordinary person and one feels she has had an extraordinary life but I feel she is lonely now. I also like midi-length gypsy dresses. I am buying some for the country. I never wore my clothes very short like a young English girl. Cotton is my favourite cloth. . . . Shoes—I don't like." . . . *On women:* "Some women talk too much. You have to be a little bit secretive, a little unpredictable. I think men like that but it is also a protection. It lets you be flexible." . . . *On life:* "Live it. I believe in destiny. Everything has to come as it has to come. Accept it. Move with it. You can't change anything anyway."

FROM THE CREATORS OF...

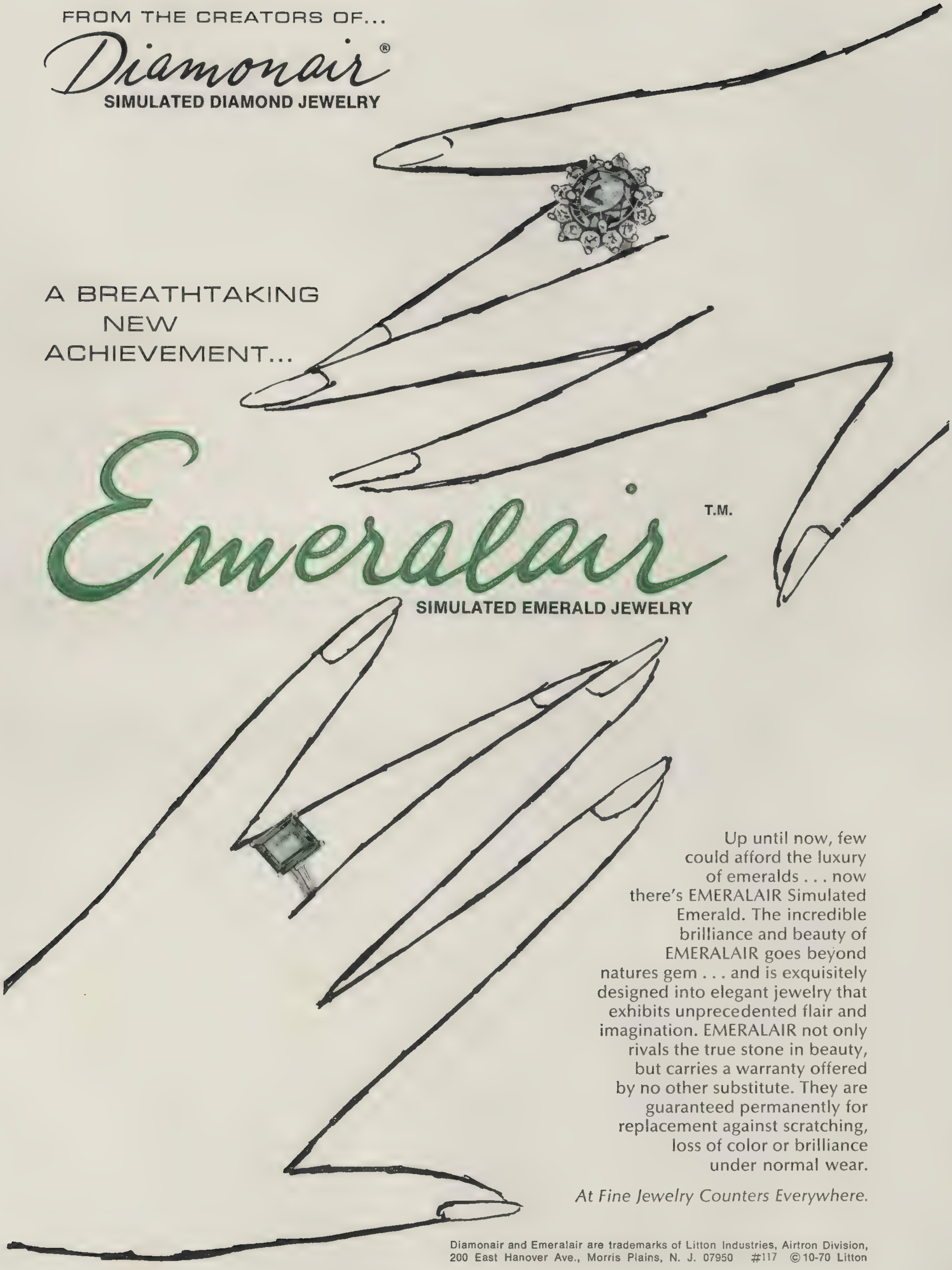
Diamonair®

SIMULATED DIAMOND JEWELRY

A BREATHTAKING
NEW
ACHIEVEMENT...

Emeralair™

SIMULATED EMERALD JEWELRY



Up until now, few could afford the luxury of emeralds . . . now there's EMERALAIR Simulated Emerald. The incredible brilliance and beauty of EMERALAIR goes beyond natures gem . . . and is exquisitely designed into elegant jewelry that exhibits unprecedented flair and imagination. EMERALAIR not only rivals the true stone in beauty, but carries a warranty offered by no other substitute. They are guaranteed permanently for replacement against scratching, loss of color or brilliance under normal wear.

At Fine Jewelry Counters Everywhere.

Diamonair and Emeralair are trademarks of Litton Industries, Airtron Division, 200 East Hanover Ave., Morris Plains, N. J. 07950 #117 ©10-70 Litton

There is no more flattering gift for the fashion-minded woman on your Christmas list than the world's finest fashion magazine!

Splashed with colour, speaking boldly and with assurance, VOGUE reports the best of going fashion, the pleasures of modern life, the spirit of the new beauties, the excitement of new ideas in theatre, books and art.

One gift of VOGUE at Christmas means 20 exciting issues—more than any other fashion magazine—and each issue continues the thoughts of you and Christmas throughout the year.

Give the fashion-minded on your Christmas list the flattering gift they deserve . . . give VOGUE this Christmas season!

Flatter her with the Brilliant gift of

VOGUE

BEAUTY CHECKOUT



Cycle-delics



Since spring, we've noticed more and more intrepid cyclists on city streets, country lanes, and suburban byways. The mother of a beautiful young thing we know does her Saturday morning shopping in suburban Westchester by bike rather than car and swears it's added ten years to her life. . . . And at several New England shore resorts and Long Island beach communities this summer, we noted the installation of bicycle racks at which entire families pulled in to park after an early morning pedal to the sand and surf. . . . Mayor John Lindsay has also been trying to promote the idea of bicycling as means of cutting down traffic, noise, and air pollution in the city O. Henry called "Baghdad-on-the-Subway." It's even healthier than flying carpets. We know one paragon cycler who looks terrific abike in her midis and who says she's not only firmed up her legs and thighs but provided therapy to her nervous system by avoiding the morning crush hours on Manhattan buses and subways. At the place where she works she's allowed to park her bike inside. But she even likes to do her shopping on Saturdays via two-wheeler. "I usually bribe a doorman on Park or Fifth Avenue to let me leave it in a service entrance hall," she confided. She added that she and her husband, who cycles to Wall Street, are buying a house in the country on their savings on cabs, parking, and garage fees. "At New York prices we'll be able to afford to buy Rhode Island in a few years." . . .

Latest waft from the underground

Little did we dream in our own patchouli-mad period a couple of years back that patchouli would come into its own underground. Seems that among today's young it's *the* underground cologne. Its natural herbal odour is unique, definitely unsweet but very strong and long-lasting. Patchouli's origin is Far Eastern, which may have much to do with its popularity, which is spreading by word of mouth and leaps and bounds. Caswell-Massey—venerable pharmacy at 48th and Lexington, New York—reports a patchouli boom, sells the pure oil for perfuming skin and body, also stocks cologne, talcum, and bath oil, has patchouli soap in the works. . . .

Pat's looks: un-pat

Pat McGuire is a lean and lovely model with strawberry blond hair and the blackest brown eyes since olives. She found that ordinary eye makeup failed to bring out the brilliant intensity of those dark eyes, and—being a dabbler in oil painting—decided to mix her own. Discovered a myriad of unusual colours at The Makeup Center and went to work. Though it varies, one of her favourite palettes goes like this: Three different shades of brown and a smidgen of orange, all blended together on the eyelid and merging into definite red at the crease; then yellow above, with Charles of the Ritz's Spotlight under the brow—all polished off with Love's Golden Nude lovestick which acts as a mini-oil slick after about an hour to melt all the colours together. She uses her fingertips to mix the colours as precisely as a painter mixes oil paints, wipes her fingers on her cheeks, up into her hairline, wipes the surplus on her mouth. Only the eyes have the extraordinary red sherry-brandy look; everything else is paler. Adds up to a very healthy, very chic look that's bright-eyed Pat all the way.

(More Beauty Checkout, page 62)



Let Detchema become you
in parfum, parfum de toilette
and poudre. By Parfums Revillon.

Booth Bay fashions designed by Tommy Sator

The Booth Bay full fashioned Dacron® hooded top, zip front, 34 to 40. About $18.
The fine ribbed Dacron® double knit pull-on pant, 8 to 18. About $15.



The sea is the pulse-beat of
Living things,
The mainstream of life that
With it brings
A power never matched
By other forces,
Riches never equalled by
Other sources.
The sea echoes a wild heart.

Booth Bay

Wind Drift

Wind Drift by English Leather
After Shave 3½ oz. $3.50, 7½ oz. $5.00

RICH'S
ATLANTA BORN...ATLANTA OWNED...ATLANTA MANAGED

The Booth Bay full fashioned Dacron® tunic, V-neck cardigan, in striped melange, 34 to 40. About $18. Over full fashioned Ban-Lon® short-sleeve neckband shirt, 34 to 40. About $12. The fine ribbed Dacron® double knit pull-on pant, 8 to 18. About $15.



BONWIT TELLER



The Booth Bay full fashioned
Ban-Lon® striped long-sleeve neckband shirt,
34 to 40. About $14. The fine ribbed
double knit Dacron® pull-on pant, 8 to 18. About $15.

BURDINE'S

We, like the sea, have a wild soul
Born unshackled, to a soaring role—
We, like the sea, are free
To drink the sun and moon
And make a festival of life.
Yesterday, like the sea and sky,
We were strangers, you and I—
Today we spin a mutual magic
That, unlike the sea, has no guarantee
Of tomorrow.

Booth Bay
Wind Drift

Booth Bay fashions designed by Tommy Sator



The Booth Bay O-neck tunic with braided belt over full fashioned Ban-Lon® turtleneck, 34 to 40. About $17. The double knit jacquard polyester pant, 8 to 16. About $18.





Wind Drift by English Leather®
"The Wave"
Gift Set, $6.00
Shower Soap on a rope,
After Shave 3¾ oz.
Other equally impressive gift sets, also in superb cork packaging, from $7.50

Sanger-Harris


The Booth Bay full fashioned
Dacron® turtleneck, 34 to 40. About $14.
The double knit nylon flaired leg pant,
6 to 16. About $12.
Carson
Pirie
Scott & Co.
Wind Drift
Wind Drift by English Leather®
Cologne 3¾ oz., $4.00, 7¾ oz., $6.00



Booth Bay fashions designed by Tommy Sator

The scent of the sea is the scent of
The soul, essence of the man whose
Heart is whole, whose spirit never
Yields to worldly chains.
The scent of the sea can never be
Feigned—it's pure, it's virile, it's wild.
Carried by the wind, the scent of the
Sea is bent on a course that's
Open and free like the man whose
Dreams are still untamed, whose
Stakes in life are yet unclaimed.
The scent of the sea is undefiled.

BoothBay

Wind Drift

JOSEPH MAGNIN

The "Skinnie" knit by Booth Bay.
Full fashioned Ban-Lon® jewel neck,
set-in sleeve, 34 to 40. About $11.
The double knit nylon flaired leg pant,
6 to 16. About $13.



wayne gossard fashions
NICEST NEXT TO YOU

GOSSARD-ARTEMIS

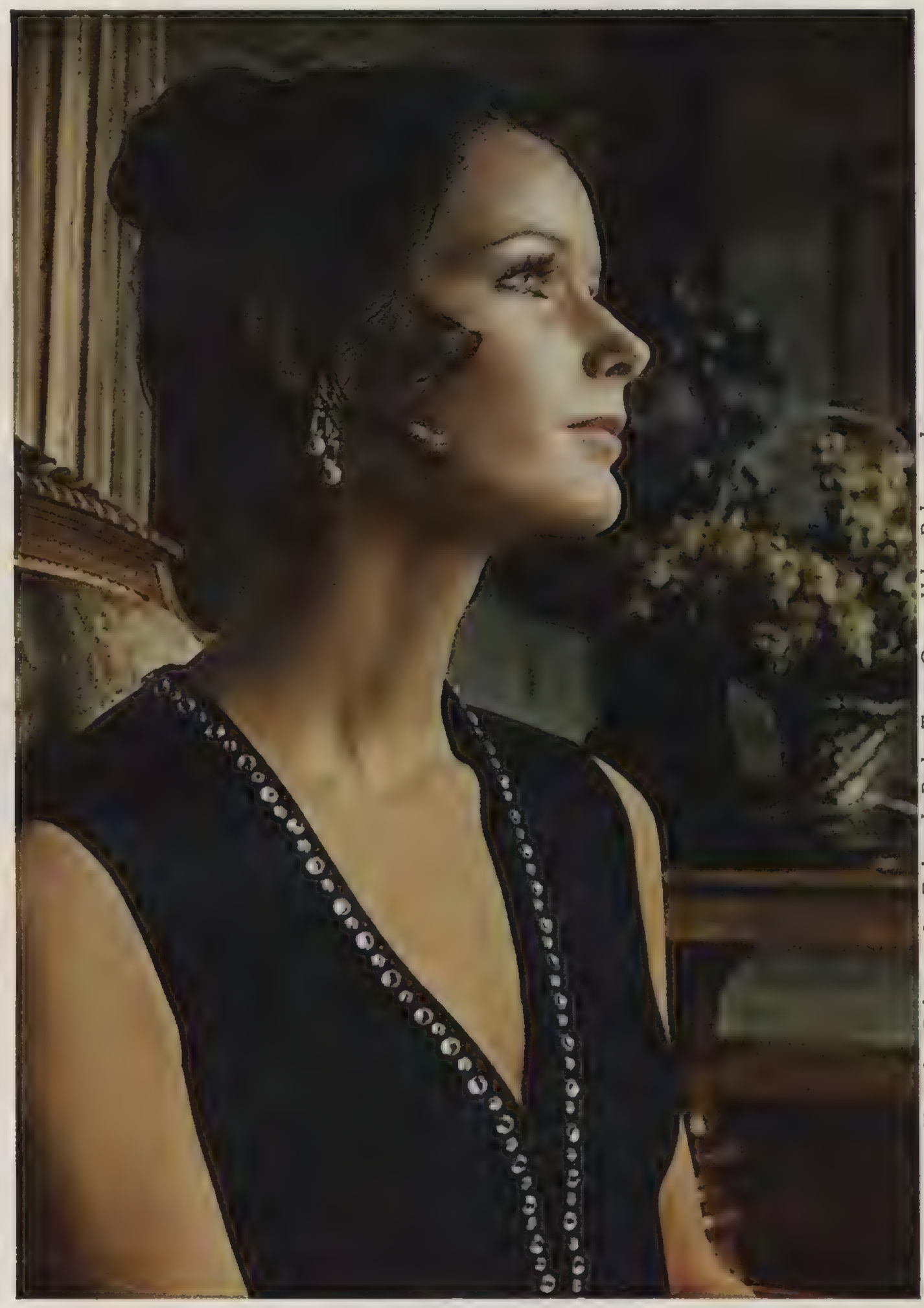
ALLURING



The entirely possible dream. This uncompromising fall of touchable texture steals the scene in a long gown emphatically italicized with a dramatic thigh high slit. Matching pajama topped with its own midi-coat. These nylon crepe tricot sleep-lounge enchantments come in flamingo, coco or star blue, etched in ecru nylon lace. All in sizes P, S, M, L. Gown 5173, PJ's 6173, each about $14. Coat 7173, about $18. The H. W. Gossard Co., Chicago 60606. **GOSSARD-ARTEMIS KEEPS AMERICA BEAUTIFUL.**

New Skin Life Throat Firming Treatment.

The dual-purpose cream to moisturize and tighten in one application!
Now available in this country for the first time.



Portrait commissioned by Helena Rubinstein, Inc. Fashions by Pauline Trigère. © 1970 Helena Rubinstein, Inc.

In France, women of every age rely on Skin Life® Throat Firming Treatment. This same amazing cream is now made in America. A one-step, dual-action formula that moisturizes, smoothes and tightens. Goes on working because it's sheer enough, light enough to wear under makeup, or even without makeup. Try new Skin Life Throat Firming Treatment. See why umpteen million French women can't be wrong!



Helena Rubinstein

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PEOPLE AND THINGS IN VOGUE
Edited by Allene Talmey

An outstanding collection of the best features (text and photographs) from recent issues of VOGUE magazine. The classic and the avant-garde among the world's creative forces—the people and things you want to know more about. Over 40 selections covering a wide range of interests from art and music to the cinema and even tulip-growing.

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THE VOGUE FOR SCARFS*







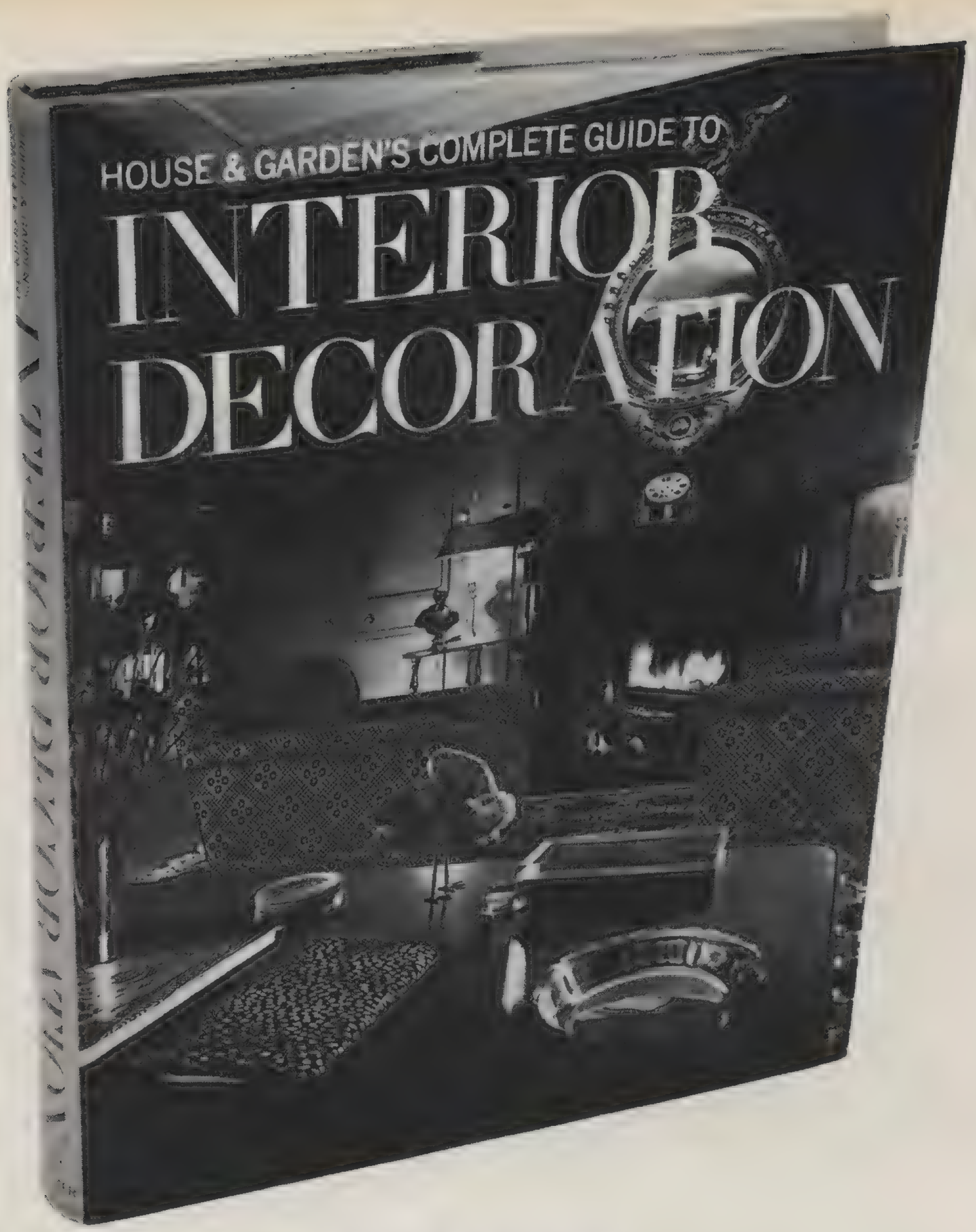
We've always been a leader—everybody knows that. This year we've got more than one hundred and twenty-seven new designs—imagine! We realize it's going to be hard to choose...but we've got a lot of faith in you. You'll know which look you want—soft and romantic, dashing and bold, or wild, wild, wild! We've got a glowing group of holiday and resort fashions—and some delicious golden gifts, and great to keep all for yourself. See our in-vogue varieties...tiny squares for your neck, long drifters to swathe you in a float of fashion. Be a leader! All you have to do is follow us.

BY ECHO

Available at Lord & Taylor, New York; Marshall Field, Chicago; Garfinckel's, Washington; Joseph Horne, Pittsburgh; Sakowitz, Houston; I. Magnin, West Coast; and all fine stores, or write Echo Scarfs, 485 Fifth Ave., New York. Also Echo Scarfs in Canada, 400 Blvd. de Maisonneuve, West, Room 800, Montreal.

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When she's on to Goya, Gernreich & the Galloping Gourmet, you can't con her about leather.

There's not much that gets by today's gal. Food or fashion, she knows what's in. It's no wonder she picks Princess Gardner leather accessories. A "Couturiere" collection of Baroque in Cinnamon Tan, Gypsy Green and Burgundy Red Cowhide to house her feminine finery.

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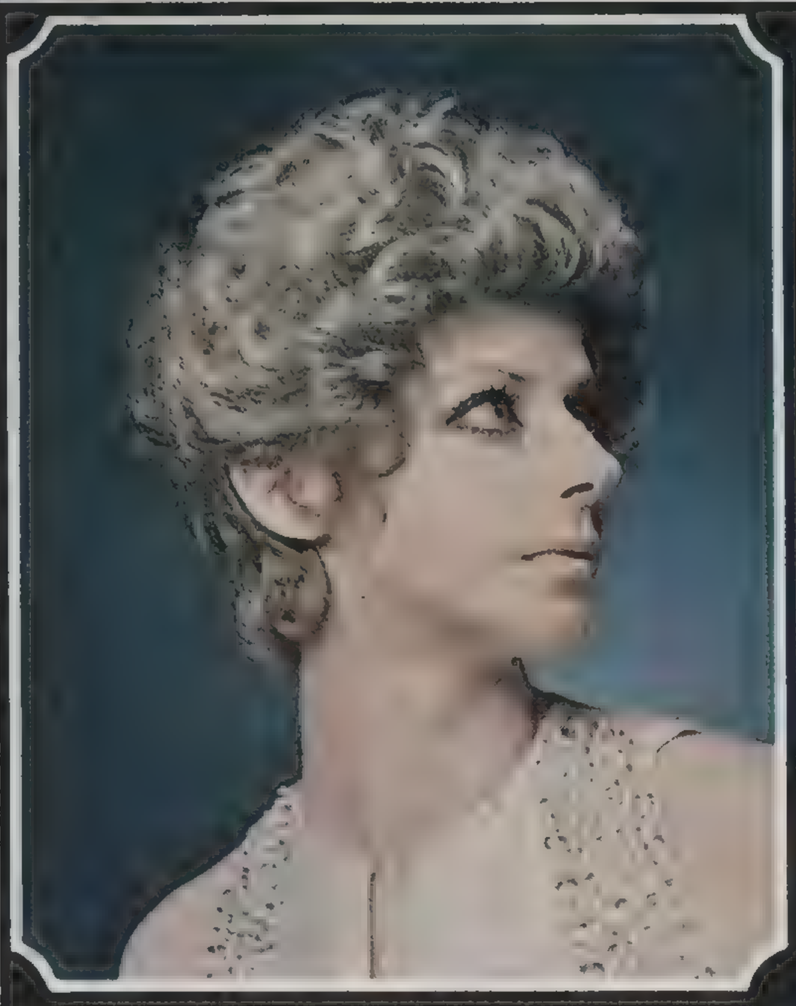
pants and top by Rudi Gernreich for Harmon Knitwear.

"Couturiere" by

PRINCESS GARDNER®

Prince Gardner, St. Louis, Mo. A Division of Swank, Inc.

Build a Wig Wardrobe













Time was when a woman bought one wig that looked like her own hair. Easy. Convenient. Unexciting. That was then. Now, thanks to Kanekalon's miraculous new modacrylic fiber, a whole new wig world has opened up. Today you change hair color, hair style to match your clothes or your mood. Be one kind of woman today, another tomorrow. Easy. Convenient. But exciting.

No upkeep. No setting. An occasional rinse-out, a run-through with a comb, and you're ready for anything. Carry them in your handbag, whip them out at a whim. It's the new you. A sometime blonde, a brunette when you fancy. And red when you dare. The new you, with a whole new world waiting. Just be sure you find Kanekalon on the label, at fine stores everywhere.

Keep-easy hair by

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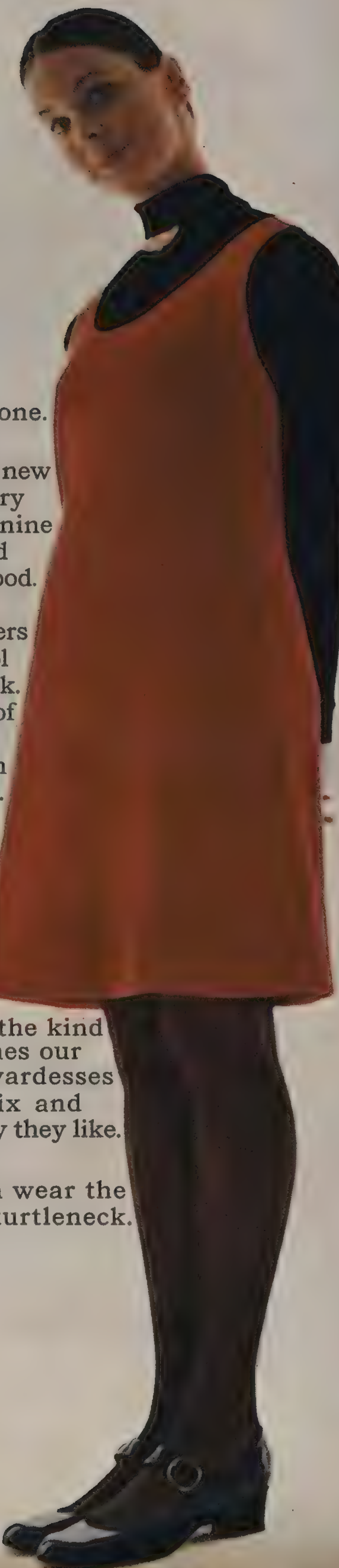
Osaka, Japan

November 1.

All 5,500 United stewardesses are making a big change.

Our stewardesses are changing from head to toe.

And Dalton & the Wool Bureau helped make it happen.



The uniform look is gone.
And in its
place is a whole new
wardrobe of very
stylish and very feminine
things designed
by Jean Louis of Hollywood.

Smashingly simple little numbers
of 100% virgin wool
that feel as good as they look.
And the very essence of
Mr. Louis' designs
are captured by the fashion
tailoring of Dalton Industries.

As a result, our girls
will look good.
Without all looking alike.
And with 5,500 stewardesses flying
for us that's no small change.

These are the kind
of clothes our
United stewardesses
can mix and
match anyway they like.

For instance. They can wear the
jumper with the turtleneck.

fly the friendly skies of United.

PURE VIRGIN WOOL

With all the traveling United stewardesses do, they appreciate pure wool. It's light, comfortable, versatile.

Or the
jumper
with the
blazer
sweater.

Trench coat
or greatcoat.
Fur cuffs
or no cuffs.
High boots
or no boots.

Et cetera.

Pond's used to appeal to ladies who wore nice, sensible bloomers.



It still does.

She'd snap on her bloomers and slap on the Pond's, and she was our customer in 1907.

She still is.

Except now it's 1970, and so is she. A sassy and savvy 1970 who's betting her bloomers she's a knockout in knickers. Believe it, nobody's going to con her when it comes to basic beautifying.

We're not even going to try.

Because we know she knows Pond's four little unpretentious Skin Basic Creams are as ego-building (and downright effective) as most of that exotic, erotic, neurotic glamour goo.

Skin Basics are this:

Oily Skin Treatment: In one little jar, super-mop-up stuff that cleanses and treats oily skin. (You can buy a fancier one, but not a better one.)

Dry Skin Cream: A homogenized emollient cream that does the renewing, re-you-ing things the expensive creams claim. (You can buy a flashier one, but not a better one.)

Light Moisturizer: Sheer, greaseless protection and prettier to wear under makeup. (You can buy a snootier one, but not a better one.)

Cold Cream Cleanser: It's been scrubbing faces since 1907. (You can buy a sexier one, but not a better one.)

All of which means if you'd like to build up beautiful in about 7 days (with no flimflam or Finance Charges), button up your bloomers and go get yourself the Skin Basics.

Where does Pond's get off pushing you around like that? Honey, we've been living together for 63 years.

There's a lot more to Pond's these days than just cold cream.



Skin Basics by Pond's

*Du Pont registered trademark
Du Pont makes fibers, not fabrics or fashions.

She didn't buy this Ray Strauss scarf of Qiana® to save on cleaning bills.

She bought it because it's great-looking. For its radiant color, natural luster and the luxurious feel of Qiana* nylon.

Still, a scarf of "Qiana" can be worn and reworn, tied and untied, clutched and cried into and, with a little hand smoothing, be wrinkle-free enough to wear.

Of course, that's not really an important consideration when you're looking for just the right little scarf.

But, all the same, the next time you see a scarf of "Qiana", rumple it up and try smoothing it out by hand.

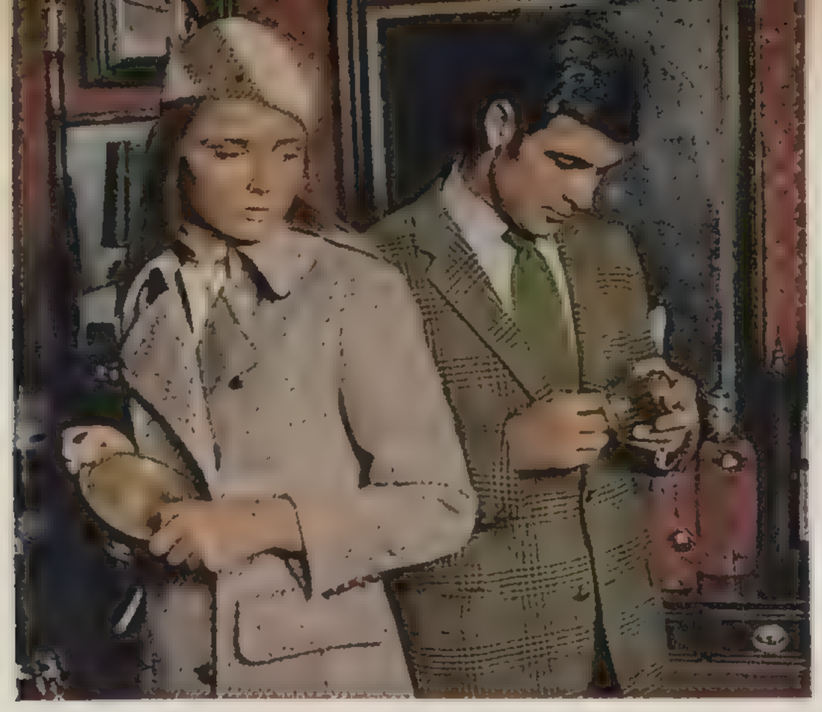
You may have a practical side you didn't know you had.

Qiana® nylon

So luxurious you'd never suspect it's practical.

For a store near you call: 800-243-6000, toll-free. In Conn.: 800-942-0655.

DUPONT



"I was headed for a nail breakdown!"

"I couldn't hide it forever.

For a wild moment, I even considered using fakes!

And then, miraculously, delicious Knox came to the rescue. My nails began to glow from an inner nourishment—they grew strong and lovely. At long last I was free to be me.

Knox, I love you."

© Knox Gelatine, Inc., Johnstown, N.Y.

Knox knows nails from the inside out.



Beautiful, healthy nails come from the *inside*—and no amount of painting, patching or pasting can really cure problem nails. Natural Knox® Gelatine Drinks *work* from the inside—which is why we're the only ones with published medical proof: 7 out of 10 women grew longer, stronger nails in just 90 days. Delicious, too! Orange, cranberry-orange, grape and new chocolate. And, they *won't gel*—even over ice. Grow beautiful nails the *natural* way. With Knox Gelatine Drinks.

Love your hair



Wella Gentle Care
makes your hair soft and shining in 60 seconds.

Wella Gentle Care Instant Hair Conditioner. It's fast. Fabulous. It smooths, shines, adds body. Makes your hair look and feel healthy. In one minute. Get regular Gentle Care in the blue box, or with extra body for fine hair in the pink box.

The loveliest hair gets Wella care.
Ask your hairdresser.

WELLA



©1970 The Wella Corp.



Introducing Venetian Scroll, $9000.
Nothing in the world can ever
match the sheer splendor of this
creation in 14K gold...



38-piece service for eight, available on special order
through leading jewelry and department stores. ©1970 Oneida Ltd.

VOGUE'S READY BEAUTY

Roll on the new

High on our revolving list of What Every Woman Could Use is a perfume that would smell like moonlight, wear like moonrock. Revlon has thoughtfully provided that very thing. Moon Drops Perfume Plus—or, if you'd prefer another plus, Moon Drops Cologne Plus—turns out to be a liltingly pretty scent, pure eau de romance, and practically guaranteed to cling halfway round the clock. Moon Drops is metred out in every imaginable format: spray mists, body soap, body powder, and—a large plus for small purses—a portable roll-on. . . .

A warm wind in November

Our own almanac lists this as the week to put Zerex in the Bentley, Wild Turkey in the decanters, and slide the Tabu over to front-and-centre on the *poudreuse*. Nothing's cosier than being totally encapsulated in its air of warmth, sensuality, opulence. Now the Dana people have thrown in a great little sleekerino of a bath-oil spray and a bath powder cleverly pressed into a cake so it won't make clouds. The idea being that a girl can enfold herself in Tabu the instant she climbs out of the tub, go on to build up subsequent atmospheric layers of cologne, perfume. . . .

New perfume in town

There is, nestled among the tall, sleek, and handsome packages that house the Astarté line ("Cosmetics of Fashion for the Woman of Colour"), a stunningly attractive perfume called Pavanne. All the Astarté things seem to hit their mark with a good bit of verve and zap. But Pavanne—which is purveyed in Eau de Parfum and bath powder as well as perfume oil—projects a remarkable worldliness, universally beguiling. Astarté seems the start of something good. . . . At Altman's. . . .

Eau—what a lovely surprise

One of life's little gratifications is having someone surprise you with just-what-you-wanted. If you're a Chanel No. 5 fancier, that's easy: the object of desire is inevitably some arrangement of the beloved bouquet. A particularly unexpected pleasure this year is a never-before version: Eau de Chanel No. 5—atomized to waft a fine mist of grandness all about you. It slots neatly into your repertoire between cologne and perfume and is, we suspect, exactly what you wanted. . . . (More Ready Beauty, page 198)

VOGUE'S FASHIONS IN Travel

BY DESPINA MESSINESI

The French Riviera in Winter: Nice, Cannes, and Monte-Carlo

Now, for the first time this winter, that slick airline Air France and the worldly establishments with *tout le confort moderne* have come up with appealing plans at low prices for the French Riviera. It all looks the same—olive trees, lemon trees, and mimosa —as it did when the Russian grand dukes in furs wintered there, gambling away their country houses.

NICE: Logical starting point, the Riviera's International Airport, bigger, with longer runways edged by sea. New: the Mayan-massive white pyramids of the rising marina; the low spread of CAP 3000, the Riviera's first shopping centre, with pool and the works. New at the Hotel Negresco, that plump, white-turreted period piece: the lively La Rotonde, a shop completely *belle époque*, that goes on from morning coffee to champagne suppers on marble tabletops each of which always holds one superb long-stemmed rose tagged Meilland, France's great rose grower.

Chez les Écossais, a trendy new bar and dance place, revs up at six in the afternoon. The Plaza Hotel has been totally redone, with roof solarium and pool. Place Masséna, the colour of strawberries-with-cream, makes a ravishing accent in the all-white sprawling city. At the unpretentious Institut de Beauté, Madame Amandola is particularly good at facials, especially thorough skin cleaning: second floor, 23 rue Gioffredo; telephone 85-45-31. In the old city, that knowing, elegant group who somehow get there first have discovered the marvellous food—green noodles with basil—at La Merenda, a cheerful, new, hole-in-the-wall restaurant with only ten red-covered tables.

The new fascination in the old city is the freshly restored, seventeenth-century Lascaris Palace: vaulted and painted ceilings revived; resilvered silver leaf threading pale-yellow rococo doors designed to close automatically but hanging lopsided when open. In the chapel of the convent of the Pénitents Noirs, there is a sombre Virgin by Bréa, the primitive Provençal painter of the sixteenth century. To see: ring a doorbell, a nun answers, the chapel is on the left. Three more Bréas, notably the moving *Pietà*, are in the church of the Franciscan monastery at Cimiez. Here, too, the Roman arena, and the Matisse Museum, a panorama of this great master's art, including the sketches and studies for his last masterpiece, the Chapel of the Rosary in Vence.

In the hill town of Vence, Matisse's chapel looks deceptively simple in the narrow village street. Inside, its extraordinarily powerful, stark, and pure whiteness turns into a luminous kaleidoscope from the reflections of the stained-glass windows—green leaves shaped like those of breadfruit trees, golden flowers, and blues of the sea and sky. The pleasures of Vence begin with the drive lacing around ravines terraced with flower beds, mostly marketable carnations. Standing in a grove of olive trees above Vence, the small hotel Château du Domaine Saint-Martin combines the luxury of quiet and deep comforts in its bungalows: heated floors, fireplaces, sheltered terraces, sitting rooms, dressing tables in tiled bathrooms with aerosol cans of Vence spring water, closets with safes, maids in candy-striped uniforms. Nearby, at Saint-Paul-de-Vence: the Fondation Maeght, that great preserve of modern art, the museum's (Continued on page 201)

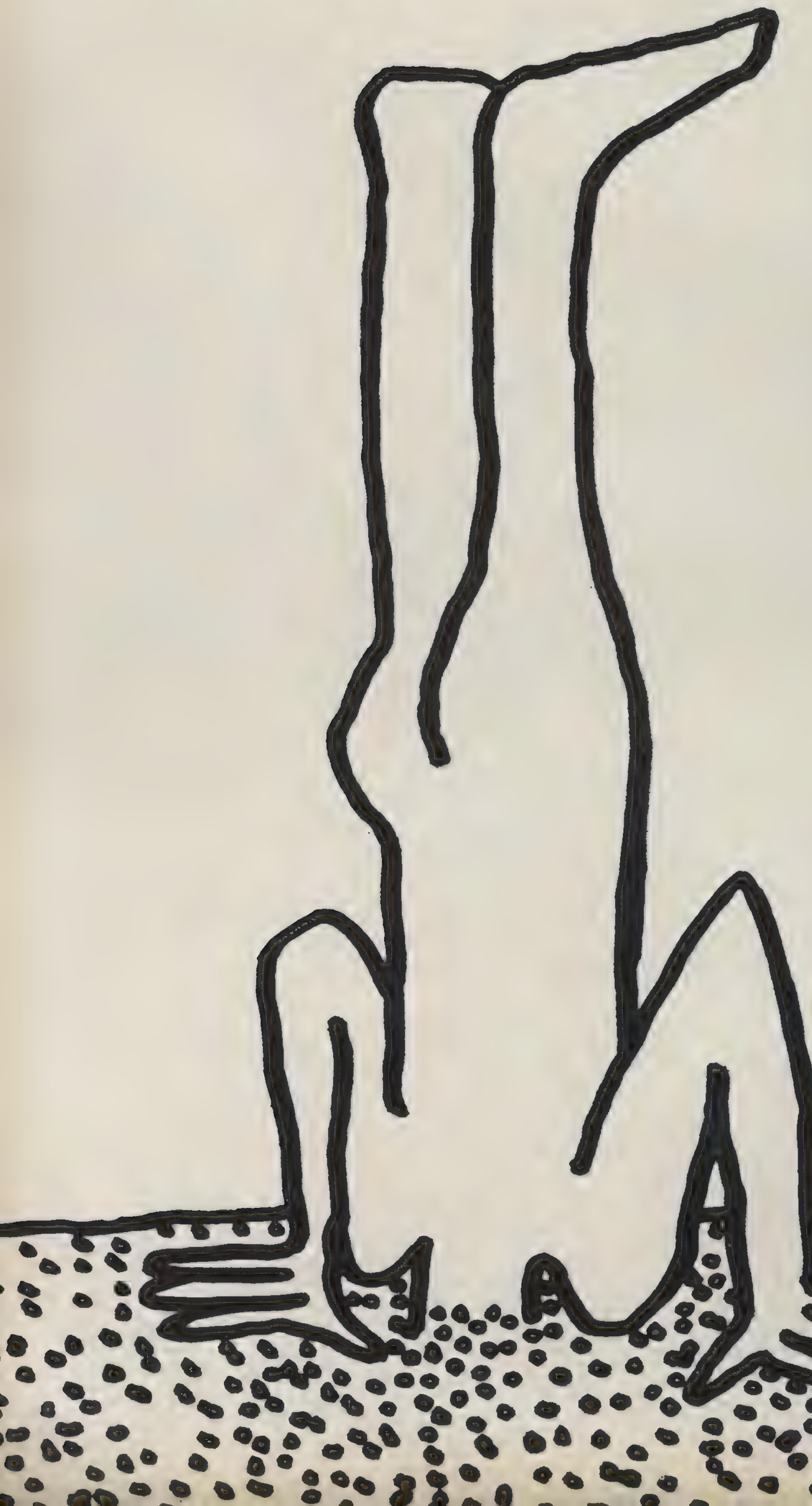


except perhaps our sterling. $476.



38-piece service for eight, in Oneida® Heirloom® Sterling.
At leading jewelry and department stores. ©1970 Oneida Ltd.

We'd like to say a few words about the modern woman's approach to her body.



A lot of women who are smart about a lot of things, are awfully silly when it comes to their own bodies.

It's not their fault, probably. It's just that a little Victorian voice from the past keeps whispering "nice girls don't talk about such things." Things like douching, for instance.

Well, we think that's not only nonsense, but we think it's time somebody did talk about it. And talk straight.

No woman needs to be told that regularly, in the vaginal area, her body secretes moisture. These secretions can build up and feel uncomfortable.

That's why douching is important. Douching with Vagisec.

Vagisec (sold only in drugstores) is the most advanced product you can buy to relieve this uncomfortable feeling. (Gynecologists who recognize the need for douching have recommended it for years.)

And Vagisec contains P.S.S.* which eliminates the internal bacteria that cause external odor. (If you use it twice a week, there's not much need to use a feminine deodorant.)

So how about trying a whole new approach to yourself. After all, besides being uncomfortable, isn't your present posture a little ridiculous?

(To get a small sample of Vagisec and a booklet on douching, write Julius Schmid, Inc., Box 2-V, 423 W. 55th St., N.Y., N.Y. 10019.)

Vagisec®
LIQUID

*PATENTED COMBINATION OF POLYOXYETHYLENE NONYL PHENOL, SODIUM EDETATE, SODIUM DIOCTYL SULFOSUCCINATE.

NOW THE NEWEST SENSATION IN *TOTAL SLENDERIZING* FROM SAUNA BELT INC.



The Fabulous New

SAUNA BELT™ TRIM-JEANS

UNCONDITIONALLY GUARANTEED TO TAKE A TOTAL OF FROM 5 TO 9 INCHES OFF YOUR WAIST, TUMMY, HIPS AND THIGHS IN JUST 3 DAYS OR YOUR MONEY REFUNDED

This new principle is so tremendously effective that users are actually achieving these results—a total of from 5 to 9 inches or more off their waist, tummy, hips and thighs—in just ONE day! Here are some of the remarkable results recorded by a recent control group using this sensational new method:

Miss S.C. *lost* **1½ inches** *from her waist,* **2 inches** *from her tummy,* **3 inches** *from her hips,* **2 inches** *from each thigh for a total loss of* **10½ inches** *in just* **40 minutes.**

Mrs. J.J. *lost* **1 inch** *from her waist,* **1 inch** *from her tummy,* **2½ inches** *from her hips,* **3 inches** *from each thigh for a total loss of* **10½ inches** *in just* **40 minutes.**

Miss G.I. *lost* **1½ inches** *from her waist,* **3½ inches** *from her tummy,* **1 inch** *from her hips,* **2 inches** *from each thigh for a total loss of* **10 inches** *in just* **40 minutes.**

These are the results of just a few of those who were part of the control group. All of the participants in the group achieved substantial inch losses and the very, very exciting thing about all of these inch losses is that they were achieved with just one short session with this amazing method. **No wonder we feel justified in offering our unconditional money back guarantee—the most revolutionary guarantee in slenderizing history—that you must lose a total of from 5 to 9 inches from your waist, tummy, hips and thighs in just 3 days or your money will be refunded.**



WHAT MAKES SUCH REMARKABLE RESULTS POSSIBLE? Sauna Belt Inc. was the inventor of inflatable slenderizing aids, was the first to offer them to the public and is number one in advancing the latest techniques to provide you with the finest, most sensationally effective slenderizing products you can buy. The New Sauna Belt trim-jeans are a marvel of ease, comfort and efficiency. They are made of a unique lightweight, non-porous plastic material. You simply slip them on as you would a regular pair of jeans or shorts, quickly inflate them with the handy pump provided and you are ready for the most astounding experience in rapid slenderizing you have ever known. You will note the remarkably snug and cozy fit, the pleasant feeling of warmth and support from thigh to waist. Only the Sauna Belt trim-jeans have the unique design and engineering features—including the exclusive sauna-lock that permits the constant snug fit and solid support in all four areas—waist, tummy, hips and thighs—without which truly sensational results are not possible. Once you have your trim-jeans on and inflated, you will spend just 8 to 10 minutes performing the very, very effective 'Magic Torso' movements—an exercise program specially designed for the Sauna Belt trim-jeans to produce the ultimate inch loss in the shortest possible time. After completing this brief and delightful program, you will feel pleasantly relaxed and you will simply continue to relax—standing, sitting or lying down, whichever you choose—for another 20 minutes or so while leaving the Sauna Belt trim-jeans on. That is absolutely all there is to it. Now slip the trim-jeans off and see if your waist, your tummy, your hips and your thighs aren't already beginning to feel firmer, tighter and trimmer.

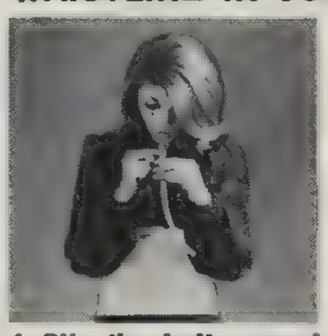
WILL I SEE IMMEDIATE RESULTS WITH THE NEW SAUNA BELT TRIM-JEANS? Many users of this fabulous new method have obtained 'instant reducing'—are inches slimmer, inches trimmer after just one session—as witness the results of the control group reported above. As results can vary with individuals, your total results will depend on your goals, on how many inches you need to lose and on your particular metabolism and body response. The recommended program is to use the trim-jeans a few minutes each day for 3 days in a row when you first receive them and then several times a week until you have achieved your maximum potential for inch loss. After that, for maintenance you can use the trim-jeans about twice a month or as often as you feel the need. Note again the control group results. **Users have lost as much as a total of 10½ inches from their waist, tummy, hips and thighs in just one session with this sensational new method.** This principle produces really fantastic results. Not everyone will lose as much as 10½ inches in just one session but remember this: Man or woman, no matter what speed or degree of inch loss your particular metabolism allows you, **if you do not lose a total of from 5 to 9 inches from your waist, tummy, hips and thighs in just 3 days, you may return the trim-jeans and your entire purchase price will be immediately refunded.**

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Name_____

Address_____

City_____ State_____ Zip_____

VOGUE'S NOTEBOOK

SCARLETT, TARA, SOUTHAMPTON

Hoop skirts at full tilt, three bands in the rose garden tented over in pink and scarlet, ham and grits on the side—only the Tarleton twins weren't there at the *Gone With the Wind* party for Scarlett Leas given by her mother, Mrs. Wanamaker Leas. The driveway to Westerley, the Leas house on Long Island, New York, ablaze with candles and flowers for the dance, was filled with belles and Butlers all arriving by carriage.


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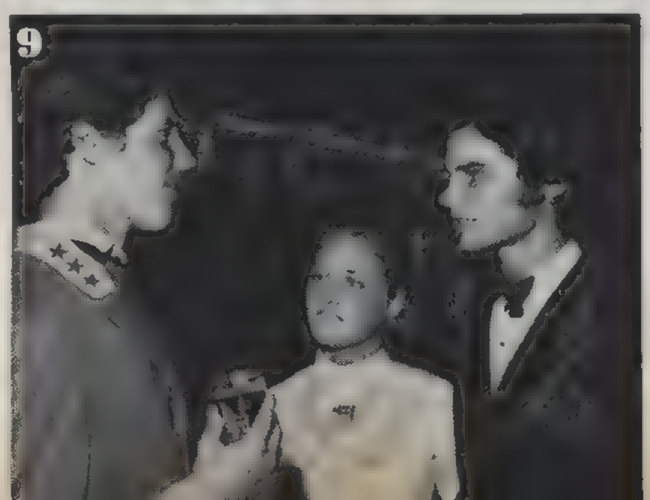

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1. A view of the party in the garden of Westerley. 2. Mrs. Wanamaker Leas, Mr. Herbert P. Patterson. 3. Mrs. Esmond K. Murphy. 4. Mr. Richard Adler, Miss Scarlett Leas. 5. Mr. and Mrs. James G. Niven. 6. Miss Linda A. Munn, Mr. G. Kent Kahle. 7. Mrs. David F. Bartlett, Mrs. Michael M. Thomas. 8. Mr. and Mrs. Garrick Stephenson. 9. Mr. Stephen C. Sherrill, Miss Sandra D. Lawrance, Mr. P. Duncan Ewald. 10. Mr. David H. Mortimer, Miss Nellie Greene.


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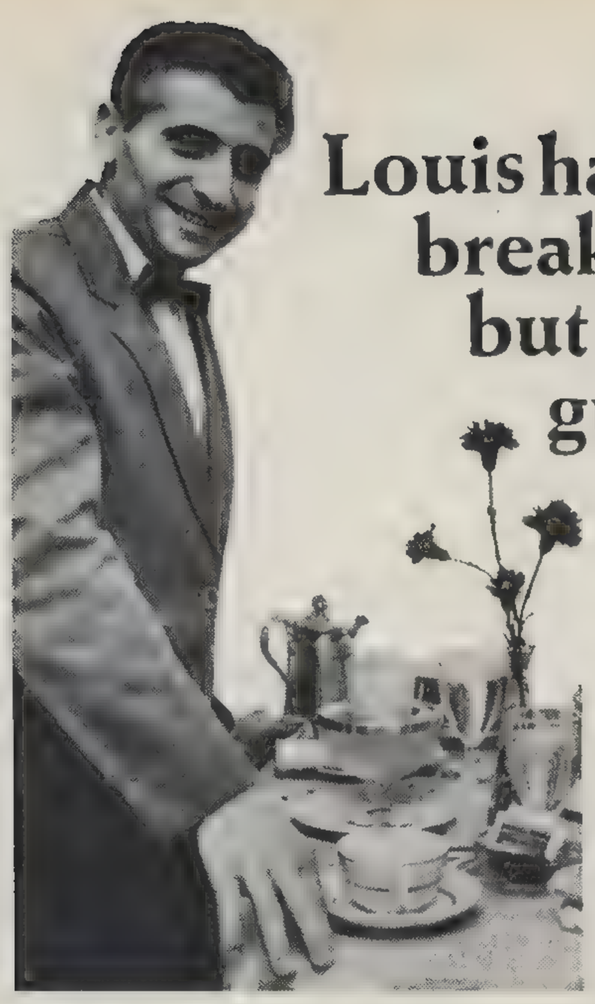


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(D) Circles?_____
(E) Sagging?_____
(F) Double Chin?_____
(G) Lines?_____
(H) Droopy Eyelids?_____
(I) Puffy Eyes?_____
(J) Laugh Lines?_____
(K) Lip Lines?_____
(L) Jowls?_____
(M) Crepiness?_____

Skin Tone: Fair( ), Medium( ), Dark( ), Sallow( )
Skin Type: Dry( ), Oily( ), Normal( ), Combination( )
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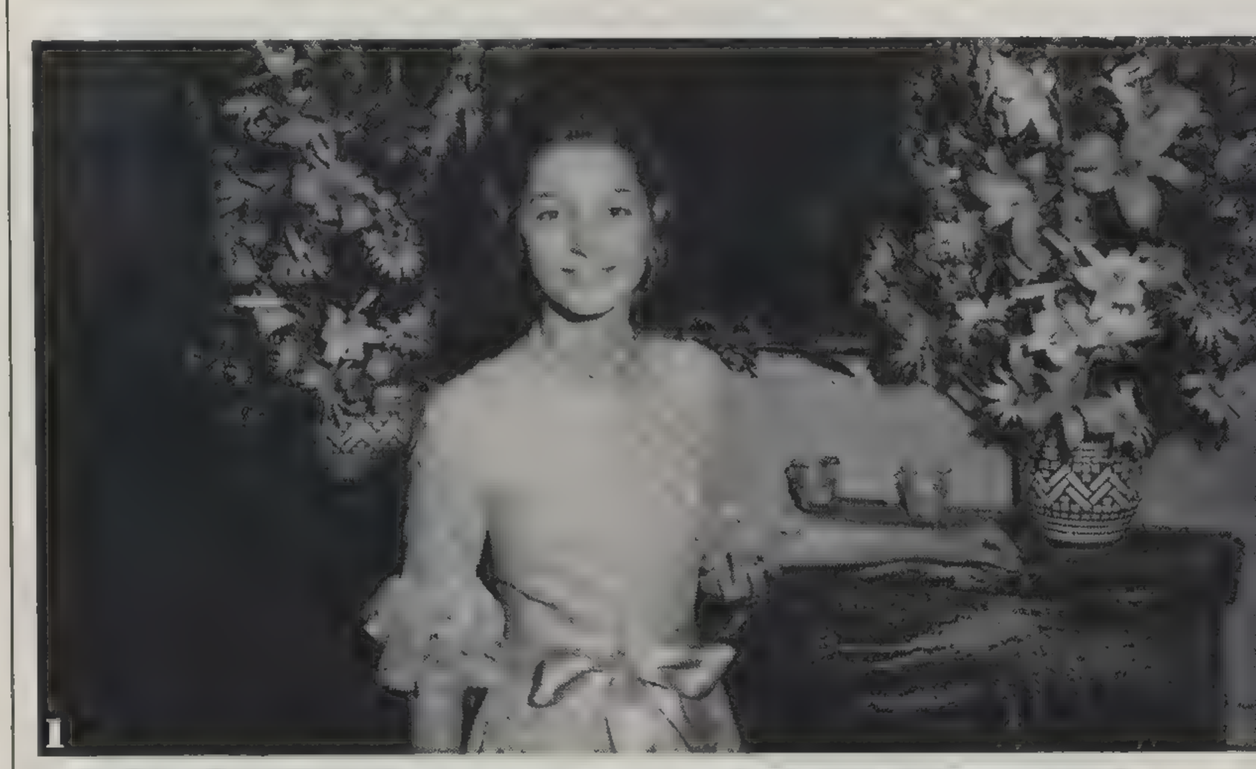
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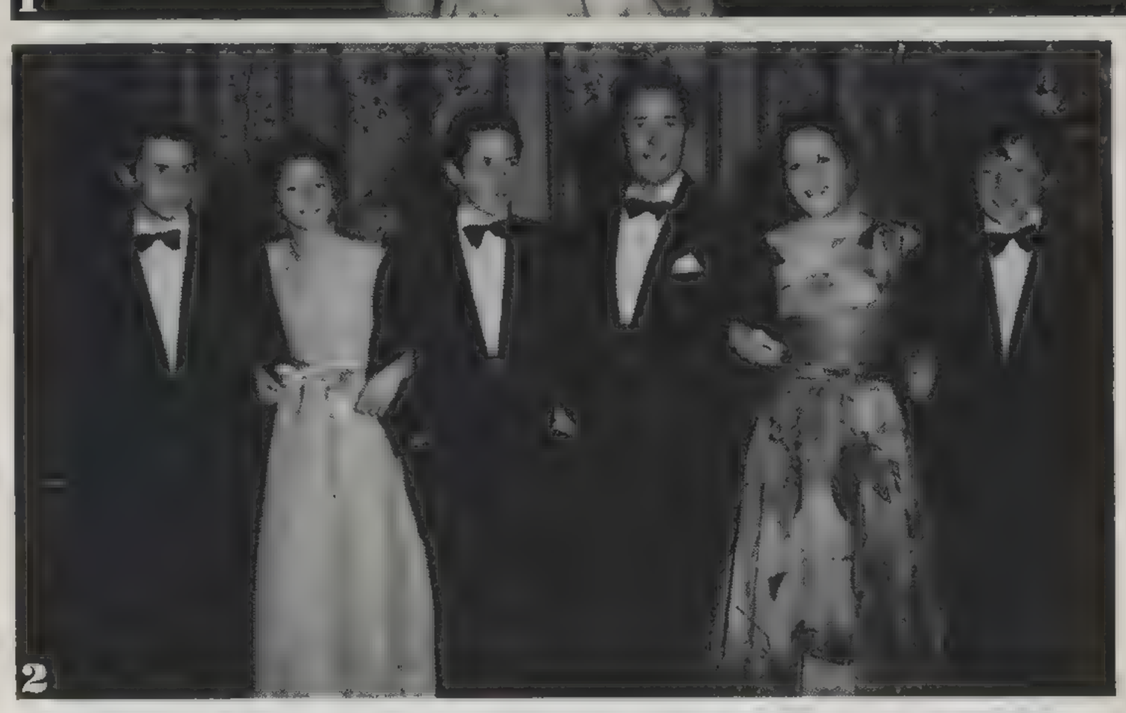
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VOGUE'S NOTE BOOK

PARTY AT AN HISTORIC FOLLY, NEAR PARIS



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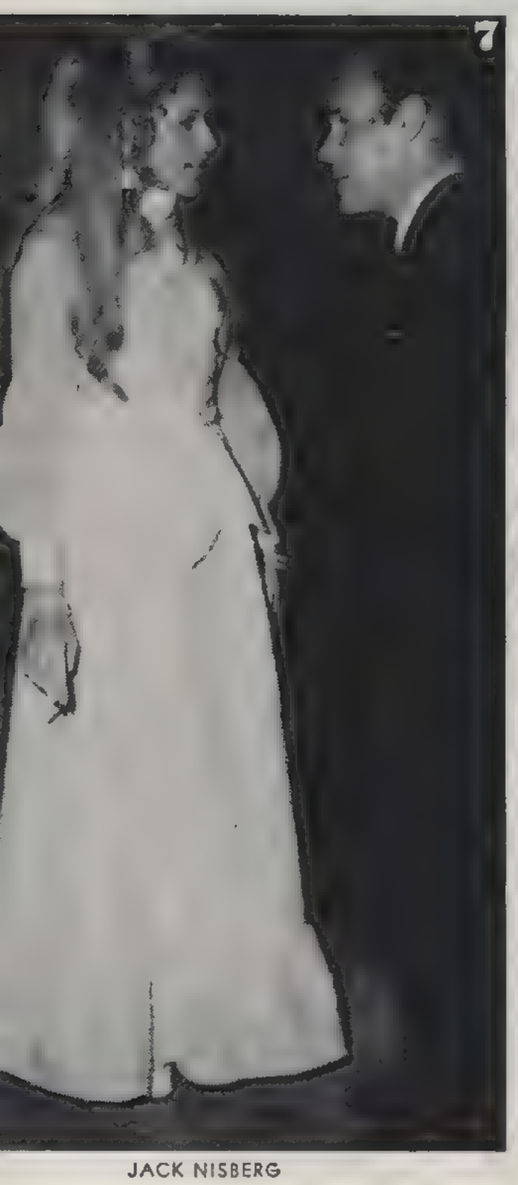
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This pastoral romp for the début of Susheela Viganò was given by her stepmother, Mme. Mauro G. Viganò, at her Pavillon Colombe, once the folly of the American novelist Edith Wharton but built in the eighteenth century for the dishy Colombe sisters who posed for Fragonard. From dancing in the trellised tent, guests drifted to gardens where street-barrows served food and hammocks swung.

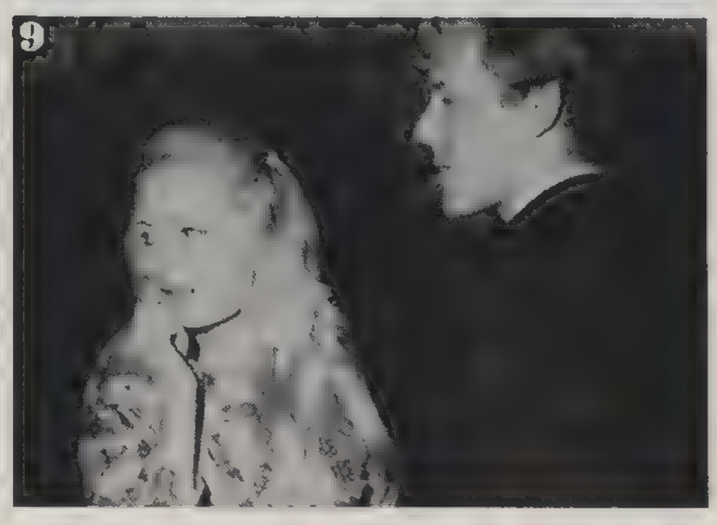

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JACK NISBERG

1. Mlle. Susheela Viganò. 2. In the receiving line: the débutante with her stepbrothers, Eric and Mark de Rochambeau; M. and Mme. Mauro G. Viganò; Nicholas de Rochambeau. 3. Comtesse Christian de Pourtalès, Mme. Jean-Paul Labouret, Comtesse Michel de Ganay. 4. M. Gilles Dufour, Contessa Brando Brandolini d'Adda. 5. Mme. Hervé Segard, M. Olivier Fouret. 6. Mrs. Barry Sainsbury, Comtesse Jean de Rohan-Chabot, M. Charles-Henri Lehideux. 7. Mlle. Catherine Parent, M. Guy Deschars. 8. Contessa Marie-Hélène di Rovasenda, Signor Gian Piero Dotti. 9. Comtesse de Chambrun, M. Bernard Lanvin.

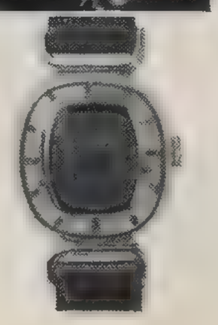
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VOGUE'S NOTE BOOK

THE GARDENED FRENCH WEDDING OF GUSTAVA DE ROTHSCHILD AND MARC E. LELAND



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A pride of parties celebrated the wedding of Gustava de Rothschild and Marc E. Leland at Royaumont, near Paris. The night before the gardened wedding and reception, a gala dinner marked the civil ceremony, with hunting horns sounding and fireworks blazing the lake.


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JACK NISBERG

1. The bride and groom. 2. The Alain de Rothschild family: Eric and Robert, Baron and Baronne Alain de Rothschild, Mme. Armand de la Beaumelle, with, in the foreground, her daughter, Marie. 3. The young bridal attendants. 4. The religious ceremony. 5. Baronne Guy de Rothschild and Baron Eric de Rothschild. 6. Mr. and Mrs. Harold Reed. 7. Baron Elie de Rothschild, father of the bride; Mr. Abraham Bienstock; Sir Isaiah Berlin. 8. The bride with Greta Garbo.

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VOGUE'S SPOTLIGHT

Books

BY JEAN STAFFORD

Enid Bagnold's Autobiography, "*flashing*"

When Enid Bagnold at thirty married Sir Roderick Jones, the head of Reuters, the European news service, she furnished the dining room in their London house to seat twenty-eight guests, and Harold Nicolson charged that she gave big parties because she was afraid of intimacy. "This wasn't true of the dinner parties," she writes. "But what was true was that I couldn't get on terms with Lady Jones. At thirty I had been marvellously integrated with Enid Bagnold. She hadn't been afraid on doorsteps, she held her own. But Lady Jones pushed ahead into rooms and sat in my chair. Who was I now?" The answer is evident in the pages of her *Autobiography* (Atlantic—Little, Brown): She has been for eighty years the same being of energy and joy, quarrelsome and affectionate (she and her husband fought like Kilkenny cats and grew more and more devoted), with a talent not only for writing incandescent prose but a talent, as well, for incandescent friendships—with Sir Desmond MacCarthy, H. G. Wells, Rudyard Kipling, Lady Diana Cooper.

Enid Bagnold came from a family of sea captains. Her father was a Royal Engineer who knew everything about sand, who used rough language (as did his daughter), and whose frequent changes of command made for a peripatetic childhood. His last post abroad was in Jamaica, poverty-ridden but enchanted—her recollections of bats and butterflies are as shimmering and volatile as bats and butterflies. Her first boarding school was run by Mrs. Huxley, mother of Aldous and Julian; here, "Being fat (the result of Jamaica) I was cut out for clowning." But at the same time that she kept grass snakes in her desk and made the other girls laugh, she wrote and was so triumphant with a verse essay that Mrs. Huxley took her to see Yeats in London. She never stopped writing even though she bore four children and entertained endless streams of guests in London and in a sprawling house of thirty rooms in Rottingdean.

Enid Bagnold must have been the most accomplished of hostesses to the literary and theatrical lions of the times and to the political personages who had to be wined and dined because of Reuters. But while she was a perfectionist, and as such could not delegate, she did not allow society to drown her: Every morning she wrote for three hours and, thanks to this strict discipline, has to her credit eight volumes of prose (including the superb novel *The Loved and Envied*), eight plays (she wrote *The Chalk Garden* when she was sixty-six), and a volume of verse.

Now the days of moving back and forth to the city and country, transporting the maids, and endlessly making lists and shopping for two establishments are over; she lives alone except for a brindle mastiff bitch. She does not moan of widowhood or of old age; she loves her garden, she likes to ponder the eccentricities of the animal kingdom—the ways of a vixen in her field, "the owl and his murders". She must have enjoyed writing this witty, tender, and arrogant book. "All my life I have had this tendency to isolate myself and now when I need them I have few friends . . . I love people but it's too late to get them to come. I'm afraid of making a date lest the Muse should want a drink at the same time." Privileged and beautiful (the fat didn't last) and loved, she is to be envied her flashing, jocular candour about herself and everyone she ever knew.



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VOGUE'S SPOTLIGHT
Movies

BY ARTHUR SCHLESINGER, JR.

Tristana, "*baffling*"

The film *Tristana* opens with a shot of a Spanish town in the middle distance, the light clear and dry, the yellowing houses clinging to the hillside, the scene pensive and still except for the tolling of church bells. As the camera cuts to the town itself, the first figures we see are two women in deep mourning; the next, a group of deaf-and-dumb boys playing soccer.

So Luis Buñuel at once registers some of his abiding preoccupations—Spain, the Roman Catholic Church, death, deformity. The girl has been left an orphan; and she soon moves into the house of her guardian, an elderly, bearded radical, who combines detestation of religion and money with compulsive libertinism. In a nightmare she sees her guardian's head swinging on the clapper of the church bell.

This not very subtle symbol foreshadows her compliance when he commands her into his bed. But the liaison oppresses the girl, who in time falls in love with a young artist. Confronted by her guardian's rage, she goes away. Two years pass. Then she returns gravely sick. A malignant tumor on her leg requires amputation. Hobbling on crutches, she wearily marries the old man, only to deride and reject him on their wedding night. The old man, falling ill, asks the girl to call a doctor. She pretends to do so but instead lets him die. End of picture.

What is this all about? On the surface it would seem a cautionary tale about the wages of evil. The guardian, having denied his church and corrupted his ward, goes miserably to his death. The girl, having entered an unsanctified relationship, ends a murderer. So heretic and sinner receive their just punishment.

Yet this can hardly be right. Even at the age of seventy, Buñuel, that professional anti-clerical, that scourge of bourgeois morality, is not likely to be turning out movies for Communion breakfasts. No doubt this film, a Spanish co-production, was haunted by the spectre of the censor. Still, Buñuel's deviousness, one feels, is not only a response to censorship; it is inherent in his artistic vision.

Underneath the morality play, *Tristana* attempts a darker symbolism. Much of the symbolism, it must be added, is obvious, like the head on the bell clapper. In order to demonstrate the sense of moral choice, Buñuel has the girl announce that, of two similar objects, she always prefers one to the other—a proposition laboriously in practice when she chooses first between two pillars, next between two peas, and finally, at a crossroad, between two streets. Yet at the end of her street she meets, by accident and not by choice, her artist; and this changes her life. Does Buñuel then regard choice as an illusion? Is his point that innocence is destroyed as surely by the instinct of the innocent as by the dogmatism of the righteous?

His vision thus seems deeply fatalistic. *Tristana* is also not very compelling as a film. Buñuel's technique is old-fashioned and he has never shown much narrative drive. He is better served than usual by his cast. Catherine Deneuve, the prettiest girl in movies, is splendid as Tristana; and Fernando Rey conveys superbly the pride, hypocrisy, and pathos of the old man. As the artist, Franco Nero offers another of his studies in vacuous virility. But, as a whole, *Tristana*, despite agreeably sardonic moments, leaves this reviewer, at least, baffled and unsatisfied.

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Medium Spidery



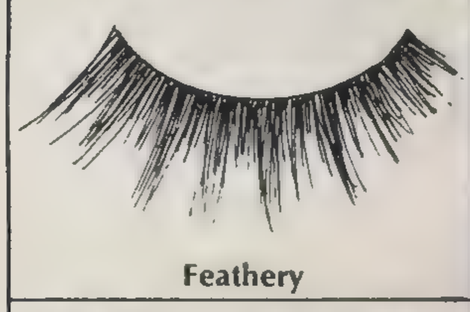
Natural Heavy Flutters



Heavy Spidery



Natural Sunbursts



Feathery



Natural Medium



Butterflies



Standard Sunbursts



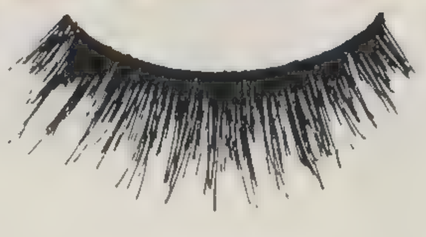
Heavy Exotics



Long Janes



Sultry Points



Sultry Fluffs



Natural Medium Demi



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VOGUE'S SPOTLIGHT
Theatre

BY MARTIN GOTTFRIED

Los Angeles's Company Theatre, "energy"

Since 1967, thirty-eight young theatre people have been creating a stage life—and a kind of phenomenon—in an eighty-seat playhouse on South Robertson Boulevard in Los Angeles. The group's name is Company Theatre because it is *company* theatre, created by the members. This suggests that it is another anti-playwright theatre like The Living Theatre, creating its own productions, but that is only partly true. Company Theatre can't be so easily typed. Though it definitely, even severely, tends toward creating its own material, the group works from playwright-written scripts just as often; and this is only one of the contradictions that make it so unusual.

Other contradictions: Company Theatre is a family of long-haired kids with the friendship, sympathy, and attendance of Los Angeles's large hippie enclave; yet it is also supported by the city's straight world. Although it is a community, with all decisions made by the (unsalaried) company, before it is a business or even an artistic enterprise, it is professional and popular (there are hardly ever any seats available). One can assume that its political and social inclinations are radical, but the productions never monger messages and the group doesn't appear at demonstrations. Though it has occasionally worked the streets, Company Theatre doesn't believe—as radicals do—that theatre should be free to the people and charges $4 a ticket, $2.50 for students, with a price rise probable (but a penniless hippie stands a better-than-good chance of getting in for nothing).

Its production choices, from the start, have been a theatre adventurer's dream. From Ferlinghetti *(Coney Island of the Mind)* to Sophocles *(Antigone)*, from Esalenesque encounter creations (the gorgeous and wonderful *James Joyce Memorial Liquid Theatre*) to the straightforward (Edward Bond's *Narrow Road to the Deep North*). The only thing the works have in common is being off the beaten path, and the group has consistently done plays—or at least does them first—that directors across the country have long daydreamed of presenting (Boris Vian's *The Empire Builders,* Ann Jellicoe's *The Sport of My Mad Mother,* Paul Green-Kurt Weill's *Johnny Johnson*). Perhaps, then, it isn't so surprising that Company Theatre regularly draws the most invisible, most desired audience in American theatre: students. Even still, this kind of enthusiasm is staggering in Los Angeles, where there is absolutely no history or tradition of theatregoing.

The newest production is a rock musical called *Children of the Kingdom,* joining a three-play repertory that includes the *Liquid Theatre,* the hottest ticket in Los Angeles, and Ama Geista Fleming's long-running *The Emergence. Children of the Kingdom* is partly written, by Don Keith Opper, and mostly improvised, suffering from unpolished dialogue and sloppy structure. Though it is impressive to find the company talented enough to supply its own presentable rock group, presentable isn't good enough. The setting of the production—a rock concert—is unimaginative, but the points are rather sophisticated: the pop-rock scene being violent in reflection of America's violence; the impossibility of artistic privacy when an art is popular. Unfortunately, the production doesn't make these points clearly, nor is it especially impressive as plain stagework, but it exemplifies the energy and thoughtfulness of this very special company.

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VOGUE'S SPOTLIGHT

Art

BY BARBARA ROSE

Georgia O'Keeffe, "born modern"

A major figure in American art for over half a century, Georgia O'Keeffe is finally being honoured at the Whitney Museum of American Art in New York with a retrospective show covering the broad range of her career. As the wife of the photographer Alfred Stieglitz, O'Keeffe was at the centre of the New York avant-garde until she left the city for New Mexico, where she has lived much of the time since 1929. In New Mexico, she began to paint native American themes reflecting the landscape and Indian traditions. Even in New York, however, where she painted elegant skyscrapers and voluptuous giant flowers, O'Keeffe had not entirely shared Stieglitz's enthusiasm for European art. Although she was obviously familiar with it, her early allegiance to the Oriental sources of the modern style as well as her devotion to American themes gave her work a special flavour.

O'Keeffe's relationship to modernism is curious: She did not arrive at its purity by casting off the nineteenth-century academic tradition. On the contrary, even her earliest works exhibit the pared-down stylization and schematic patterning we regard as contemporary. O'Keeffe appears to have been born modern. Simplicity was always her natural idiom: reticence and directness her normal means of expression. The pure lines of her drawings, the strong simple shapes of her buildings and flowers, the ascetic strength of her landscapes and still lifes lend her images an unmistakably modern quality, tempering her realism with sophistication. That realism in itself is complex: It is both the expression of an artist who cares passionately for the forms and colours of the natural world as well as a statement about facing the "reality" of a finite existence inscribed within the limited frame of reference of here and now.

Carl Andre, "object lessons"

Quite another sort of realist, but one who is equally American in his commitment to the world of real phenomena, Carl Andre eliminates all illusion from his sculpture, the better to concentrate on the actual properties of untransformed material. According to Andre, the leading aphorist of the Art Workers Coalition: "Art is what we do; culture is what is done to us." It is hard to be neutral toward an artist who makes such assumptions. Either you think Andre is America's leading cultural revolutionary or you think he is America's leading put-on. His retrospective of informal sculpture at the highly formal Guggenheim Museum in New York includes identical units stacked or butted together, made largely of such cheap common materials as brick which anyone can buy. Art so easy to do can be made by anybody, but art that exists only for the occasion (Andre does not attach his units to one another in any permanent fashion) can be owned by nobody. And herein lies Andre's revolutionary message. Others may fiddle while New York and all the art in it is sold to the highest bidder, but Andre creates object lessons in which ethics has a tendency to usurp aesthetics. Yet the work bears that same equivocal relation to "the people" that Constructivism had to the Russian masses. As Abstract Constructivism easily became the art of the museums, so Andre's radical content is tamed by its conventional context.



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VOGUE'S SPOTLIGHT

Movies

BY JOHN GRUEN

Five Easy Pieces, "*in touch with truths*"

Five Easy Pieces is a quiet, thought-provoking, thoroughly engrossing film that relies on mood, atmosphere, and detailed characterization to make its point. What is more, it abandons the trend toward pleasing only the young. Here, for a change, is a look at what the young may be in for, given sufficient self-doubt and given the kind of supersensitivity embodied by the film's protagonist—a man so unaccepting of himself that no amount of self-awareness can free him from a constant state of psychical torture.

Jack Nicholson, so good in *Easy Rider*, is superb as an apparent hard-hat working the oil rigs in Southern California. He drinks, he brawls, curses, and makes love to a naïve, sweetly vulgar waitress with whom he lives. The story unfolds slowly, barely suggesting that the oil rigger is not at all what he appears to be. One day, spotting a rickety piano standing on a stalled truck, he (drunk and about to be fired) climbs up and proceeds to play a Chopin piano sonata.

The film now moves inward and, under the microscopic direction of Bob Rafelson, becomes transmuted into a subtle study of a man. Learning that his father has not long to live, he returns home to his family—a brood of professional classic musicians. Here, in a wonderfully cluttered old house standing in a sombre Pacific Northwest landscape and filled with music, tension, and imminent death, he re-encounters his former self. The film is never less than moving and always in touch with disturbing truths.

The Act of the Heart, "*oddly private film*"

This is another quiet, totally "removed" film—another "journey within" in which music, an off-beat locale (Montreal), and any number of psychic upheavals combine in a stark, often terrifying glimpse of people chained to their guilts and passions.

Geneviève Bujold plays a troubled young French teacher, part of the household of a widow and her ten-year-old son. She gives the boy his lessons but is as well a choir member who lands a solo in an elaborate concert conducted by an Augustinian monk (Donald Sutherland). As rehearsals progress, the two find themselves drawn to each other, and the tyrannies of the heart and mind begin to do their complicated work.

In a plot that is as convoluted as it is, finally, cliché-ridden, *The Act of the Heart* nevertheless holds considerable interest. Paul Almond's adroit and perceptive direction never allows his actors or his story line to fall into the traps of the completely predictable. Just as the words "soap opera" or "nonsense!" begin to flash in one's mind, the action veers, or stops, or coalesces; and disbelief is transformed into possibility.

While the camera focuses relentlessly upon the tremulous, innocent features of Geneviève Bujold (the director's wife) and while she is too often made to agonize to the accompaniment of a full-volume choir, the power and clarity of her characterization save the film from preposterousness or ennui. For his part, the peculiar-looking Donald Sutherland makes a difficult rôle convincing. Ultimately, *The Act of the Heart* is an oddly private, multilevelled film.

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VOGUE'S SPOTLIGHT
Television

BY HENRY S. RESNIK

The Odd Couple, "*sparkles*"

One might expect that the Neil Simon theatre hits *Barefoot in the Park* and *The Odd Couple*, each transformed into a half-hour television series and aired consecutively (Thursday, 9:00-10:00 P.M., EDT, ABC-TV), would provide a fairly consistent hour of comedy. But one would be in for a surprise. Judging from the opening segments and outlines of future shows, the disparity between the two series is unmistakable.

Everything about the production of *The Odd Couple* sparkles, starting with the leads, Tony Randall and Jack Klugman, playing the divorced roommates, Felix Ungar and Oscar Madison. All manic fastidiousness, Randall delivers his lines in neat slices, and when he berates his slovenly partner, you can actually see the tendons of his neck. In contrast, Klugman is the essential boor. At one point Oscar growls at Felix, "If you have to clean, why don't you clean in the kitchen!" Randall draws himself up to answer, "Because the kitchen isn't *dirty*." It's a deft pas de deux, and while Klugman lacks Walter Matthau's Teddy-bear quality, the two play so well together that they should have no trouble sustaining the series.

The supporting cast is just as good. The poker gang provides the right ostinato for the Randall-Klugman duet—each is clearly defined and believable. And the Pigeon sisters, the two bubbly English girls who chirp "Ta ta!" in unison whenever they make an exit, are delightful. Most of the projected story lines, moreover, heed the bond of character and plot. In the first episode, for example, after Felix has persuaded Oscar and the Pigeons to celebrate the evening by doing laundry in the basement of their apartment building, Felix and his date were shown romantically seated on a bench, gazing at the sudsy round window of a washing machine. "Very pretty, isn't it?" said Felix. "Little waves . . . reminds me of Hawaii."

Barefoot in the Park, "*clumpy*"

If it didn't invite comparison with *The Odd Couple*, *Barefoot in the Park* might fare better, but there is something strained and hollow about it. For one thing, the basic cast is unaccountably Black. This yearning for the topical is just one example of the ways in which the show tries too hard. The lines were often heavy, and clumpy little scenes took the place of a story for most of the opening episode. With the exception of Nipsey Russell's burlesqued rendering of the neighbour, the cast is strong—especially the couple, played by Scoey Mitchlll and Tracy Reed.

One scene in the opening chapter was as funny as anything in television comedy. Paul, who had just found a job in a ritzy law firm, was forced into helping Corie, his wife, and her mother, a maid, serve at a party to which his boss had been invited. The awkward encounter was honest; questions of race and class were subtly, gracefully handled. This was the one instance where topicality was an advantage. With luck they'll do it again.

But *The Odd Couple* is an inherently better play than *Barefoot in the Park*, and this accounts, at least in part, for the former's superiority as a series. *Barefoot in the Park* revolves around a single gag—the kookie apartment. *The Odd Couple*, on the other hand, has a profound human dimension. In making the transition to television, it didn't need gimmicks.

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VOGUE'S FOOD GAZETTE

BY MAXIME McKENDRY

Thanksgiving–time for caring presents to friends of foods prepared with special love. Some are delicate, to be delivered by hand in a generous rush from fridge to fridge. Others are sturdy enough to withstand time or even travel by mail. Below left, four suggestions to start your cooking, now to Christmas, and to label with love.

HONEY NUT BUTTER

Soften fresh butter and mix with an equal quantity of organic honey. Crush mixed nuts in an electric blender; work into the honey butter. Pack in pots. Give.

FRESHLY HERBED CREAM CHEESE

Pour fresh heavy cream (not pasteurized or homogenized) into a clean damp cloth—a bowl will hold the cloth while it is filled. Tie edges to make a bag and hang in a cool place where cheese can drip for a week. Re-wrap the cheese in a fresh cloth. Put it in a mould with a weight on top for 2-3 days; turn cheese twice a day. Season with salt, pepper, chopped fresh herbs: dill, parsley, tarragon, or basil. Wrap gift portions in cheesecloth, tie with raffia.

MADELEINES FROM MEXICO

A French recipe from Ruth Jimenez

1 cup fine sugar
2 cups sifted cake flour
1 cup melted butter
4 eggs
Pinch salt
Grated rind of 1 lemon
Dash Cointreau

Work sugar, flour, eggs, salt, and lemon rind together with a spatula. Add melted butter. Fill buttered Madeleine moulds ¾ full. Bake 15-20 minutes at 375°. Pack the cookies in a pretty wooden box lined with white paper and tie with deep-pink ribbon—or put them in a patterned Indian basket.

LEMON VODKA

Peel just the zest (the thin yellow rind) from 2 or 3 lemons and drop peel into a full bottle of vodka; recork. Steep until liquor is pale yellow, flavour sharp and delicious. Pour into beautiful bottles to give. At Siegi's, a newish London club, lemon-vodka cocktails are poured from bottles frozen in cakes of ice.

ROAST DUCK TIP-OFF

Start a day early to keep the duck crisp and the gravy un-fatted: Calculate roasting time and divide by 2. Rub duck with salt and prick breast. Roast in a pan on a rack for half allotted time. Cool bird in oven with heat off, then refrigerate the whole pan. Next day, scrape off congealed fat and let duck stand at room temperature 15 minutes. Finish roasting, basting often.

NORMANDY QUAIL; THANKSGIVING SWITCH

For each serving, cut the top off a large cooking apple; core and carefully scoop out most of the flesh from both pieces, without piercing the skin. Sauté each quail quickly in butter until golden brown and place on top of a small piece of butter in an apple shell. Add 2 cardamom seeds and a little applejack. Cover with the top of the apple. Wrap the quail-stuffed apple in pie dough and paint the dough with egg yolk. Place pastries on a cookie sheet and bake at 370°-400° for 30-35 minutes, until lightly browned. Serve with hot clarified butter.

TIGER STRIPES

Tiger's Milk, that energy jab invented by eat-for-health author Adelle Davis, can be bought as a packaged mix to blend with water and apple juice for a low-calorie lift. The Carob flavour makes a terrific milk shake.

TIGER MOUSSE

A dessert for children

Combine Tiger's Milk, molasses, and milk to make 1 cup of a mix with the consistency of melted chocolate (if too thin, add ½ envelope gelatin). Beat separately yolks and whites of 6 eggs; fold in yolks, then whites. Chill. Rum or crême de cacao can turn this into a sweet for grownups.

SPREADING CHESTNUTS

Partner for roast fowl from Mrs. Stephane Groueff: Cook Brussels sprouts tender but still crisp. Mix with equal quantity canned *marrons glacés* with their syrup, heated. A little vinegar gives an Oriental hint.

FROM A DANE IN PARIS, MARRON "ICE-BOX CAKE"

4 ounces dark chocolate
6 ounces butter
4 egg yolks
4 teaspoons strong coffee
(or 2 teaspoons instant coffee)
¼ cup sugar
½ cup heavy cream
16 ounces canned chestnut purée
Rum
20 champagne biscuits (or 10 ladyfingers, split)

In double boiler, melt chocolate and butter, stir in egg yolks one at a time. Remove from heat, add coffee and sugar. Whip cream and fold in, add chestnut purée and ¼ cup rum. Line mould with champagne biscuits dipped in rum. Fill with chestnut mixture; refrigerate overnight. Unmould. (You may brush with egg white, sprinkle almond flakes.)

RAGS TO RICHES

New in Los Angeles, Provençal food–lots of herbs and garlic–at St. Tropez, a restaurant owned by an importer of Italian knits, Jacques Scott, who is (one guess) half Provençal, half Scots, and decided there was more gain in calories than clothes. 10323 Santa Monica Boulevard (213-277-6734).

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HOROSCOPE

November 1 through November 15

ARIES, March 21–April 20. The action is in the hands of others. Curb your initiative, as you may have to cooperate in an important campaign. Keep up your self-control—the pressure from others reaches a climax on the 7th and may blow up into a cause célèbre. You feel relieved of tension when the pace is fast. Give special attention to financial judgments, or great disappointment could result. If competitors take the odd view toward a proposition on the 10th, drop the negotiations until the evening of the 14th. Your ideas may be more acceptable after a few days. Spend the 15th with a new friend who will give you valuable information.

TAURUS, April 21–May 20. *Once you have accepted the responsibility for two assignments, you will have to reconcile yourself to giving most of your time and resources to their fulfillment. During the first five days of the month, your sweet manner attracts two co-workers whose judgment and competence coordinate perfectly. Suddenly, you are brought to a halt by a national event that may change the rules. Then, a more cautious program is assumed. On the 13th, a new partner on the scene should be cultivated. Through your combined efforts the earlier optimistic view is regained. Spend the weekend with happy companions to recover from the effects of the rapid changes of pace.*

GEMINI, May 21–June 21. On the 1st, a new friend introduces a stunning idea that you act on at once. On the 6th, Mercury—your ruler—in Scorpio provokes you into making a hasty remark, a contrary opinion that causes a rift. To right the mistake, plan an evening of entertainment on the 8th to bring about a more congenial atmosphere. With your more tactful approach and steady application, the possibilities improve until the 13th, a remarkable day when you perceive the importance of what could be a long-range assignment. You may be surprised at something that started off quietly and now expands your horizons in a way you may come to love.

CANCER, June 22–July 22. The tension of the first two days may unsettle you. Not until the 3rd will you feel the strong pull of an array of Water companions (planets in Scorpio): Jupiter (new luck), Mercury (good news), Sun (strength), Venus (love), and the soon departing Neptune —all harmoniously joined for your benefit. Until the 5th, speculate on a dream. Before the 8th or 9th, you may take a trip. On the 12th, you might sign a lease or buy a house. Or, on the 13th and 14th, you could suddenly decide to accept a marriage offer. You may be confused by so many choices. Try to pick the most enduring. Once avowed, you refuse to change.

LEO, July 23–August 23. *You are now offered participation in so many new situations that you feel confused and tense. On the 4th, you will become organized and set to work. A disagreement with a co-worker forces you to seek more information. On the 8th, this develops into resolution. You now have the impetus needed to make the 9th the best day of the month, for now you can deal with the authorities to remove all uncertainties. Someone pulls rank on you on the 12th, causing delays and momentarily interfering with the flow of luck. Suddenly, on the 14th, you accept a quick trip. On return, you resume the satisfactory plan that was already established.*

VIRGO, August 24–September 22. An unusual idea occurs to you on the 1st; test it until the 5th. A disappointing distraction may appear on the 6th but should not be allowed to interfere with the original idea. Your ruler, Mercury, moving swiftly through Scorpio, changes signs on the 12th. The conjunction of Mercury and Neptune on the 13th should attract those who could promote a novel idea through advertising. Anything done on the 13th would be supported by the mysterious quality that Mercury, a planet with a message, has when involved with the history maker, Neptune. A project begun then would thrive. Use the weekend to expand its potentials.

LIBRA, September 23–October 23. The peace and quiet that are necessary to you are absent while Mars occupies your sign, stirring up activities of every sort. The excitement reaches a peak on the 7th, when Mars (reality) and Uranus (the unique) join in Libra. The challenge of an ultimatum is a severe test to your normally casual nature and will require tact and control. You may have to make a choice. Use time as a benefactor. To respond too quickly would allow unpredictable Uranus an opportunity to act perversely. Wait for the full moon on the 14th to reveal all the facts, and reach a decision after noon on that day. The pressure will dissipate then.

SCORPIO, October 24–November 22. *When the Sun (power) transits your sign, you are due for reinforcement—a solar rebirth of faith. On the 3rd and 4th, Mercury (news) and Jupiter (opportunity) in the same degree should bring the most important information of the month. Act on it early in the morning of the 7th. After deciding how you will put the new intelligence to use, search for associates whose abilities will be helpful in accomplishing your plan. The answer should come on the 13th or 14th, when Mars (your ruler) and Venus (partners) meet harmoniously. This signals an excellent period to consolidate the luck of good Jupiter, in your sign for a long visit.*

SAGITTARIUS, November 23–December 21. You have five days to prepare for a most unusual event in your destiny. Neptune, which has been in Scorpio for about fourteen years, changes habitat. Neptune will enter your sign on the 6th, to remain for about the same period—fourteen years. It is not expected that you will feel this new force at once. The first signal of the promises to be fulfilled may come on the 13th, when Mercury (associates) and Neptune meet at the full moon. The significance of the ways that Neptune will influence the future will be transmitted subtly, through a message delivered in symbol.

CAPRICORN, December 22–January 19. During the first five days, before Neptune leaves Scorpio (a Water sign of power and your eleventh house —hopes and wishes), make a wish. On the 6th and 7th, your ruler, Saturn, confronts Venus (female); you may have to frustrate someone or be frustrated by someone. Your ruler in Taurus makes you determined to evaluate everything. Until the 12th, you will continue to oppose your co-workers until values are clearly defined. The easing up on the 14th and 15th, the full moon, signals a new phase in which intellectual pursuits replace the drive to power; Neptune behind your sign in Sagittarius underscores ideas instead of people.

AQUARIUS, January 20–February 18. *On the 1st, a speculative idea occurs to you, but not until the 7th are you able to find the channels through which it can be accomplished. With three planets in your tenth house—ideas—you will need one associate of affluence (Jupiter), another expert in money matters (Venus, finances), and an advertising or publicity man (Mercury, messages) to insure agreements until the 13th. The 14th would be suitable for a celebration with these partners at the completion of your blueprint for action. Aquarians are the architects of the zodiac and know how to build for the future. Your ruler, Uranus, is master of things to come.*

PISCES, February 19–March 20. Your ruler, Neptune, now leaves Scorpio, a sign it has occupied for fourteen years. When it enters Sagittarius on the 6th, the change will affect you: You will seek and enjoy new aspirations. The accumulation of powerful identifications which seemed important in the past will not be urgent any more. Instead, you will search for intellectual satisfactions and stimulating ideas. You will meet a new world of people going your way. Neptune's new home in a Fire sign will put your program in an educative métier, lively and exciting. You may resist, as all Water signs do, but the change will come and will bring you a new outlook.

BY MARIA ELISE CRUMMERE



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MEN IN VOGUE

...NOTES, QUOTES, AND VOTES

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JACK ROBINSON





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NOVEMBER 1, 1970

VOGUE'S eye view

RUN— DO NOT WALK

To the nearest field...the reddest barn...the sunniest orchard...the heart of the yellowest woods. Branch out and leap for leaves. Because it's autumn, brisk with shining air. You can't help but feel good, fresh, new. Take deep breaths. Stretch tall. The way Joanna Lumley does here, in black suède britches and silk jersey shirt from Jean Muir, wide-brimmed Herbert Johnson hat—and walking stick for boost. A delightful young English actress, Joanna has two special reasons to jump for joy: she's newly married—to Jeremy Lloyd of "Laugh-In"—and newly starred—in *The Breaking of Bumbo*, her first big film. Lots more good reasons for everyone right in this issue, coming at you with leaps and bounds as you leaf through and find each ravishing new way you can be you...and new.... (Britches and shirt at Henri Bendel; I. Magnin.)

PATRICK LICHFIELD

KNIT ONE, TICK ONE



LONG CLINGY KNITS, GOOD BIG WATCHES—TIMELIEST THINGS AROUND—ON LAUREN HUTTON

Knit-time. Night-time. Day-time. Sinuous, clingy-stringy sweaterdresses with good lines down to the shoe-tops, to follow a good figure just about anywhere now. Watching them go by; here and on the next pages, some spectacular watches —all on Lauren Hutton, whose movie career is ticking right along now, too, with starring rôles in two current flicks: *Little Fauss and Big Halsy* and *Pieces of Dreams*. At left, Lauren in a long dress of black wool crêpe knit with long sleeves, little columns of lacework up the front. Same dress at right, with a close-up of the watch—a splendid gold one, meant for a man's pocket, a woman's handbag. Here it's hanging, just for fun, from one ear—looped, along with a fuchsia feather, on a leather thong. Dress by Juliano Knits; about $95 at Saks Fifth Avenue; Hutzler's; Higbee's; Sakowitz. Watch, with Swiss movement, by Audemars Piguet, at Tiffany. Looped feather by Giorgio di Sant' Angelo. Ara Gallant coiffure.

AVEDON





KNIT ONE, TICK ONE

A great knit to watch,
curving here over Lauren Hutton.
Long, tweedy, neck scooped low,
a dress that keeps no special hours,
just looks great. Knitted rayon
in a mix of black and beige,
with wide black midriff and cuffs,
some lacing at the waist.
The watch to watch—square, nubbly,
and gold, dangling from the wrist
along with a looped fuchsia
feather on a thong. Dress by
Helga Howie; about $165. At
Henri Bendel; Hudson's; Country Club
Fashions. Watch, of 14-k.
yellow gold, by Lucien Piccard,
with Swiss movement.
At Merrin Jewelers; The Broadway,
Century City. Looped feather by
Giorgio di Sant' Angelo.
Ara Gallant coiffure.

AVEDON



KNIT ONE, TICK ONE

Stringing along, here, with a long knit dress of string colour, a great gold watch strung on a brown leather tape around the wrist. The dress top with little slippy straps, ribbing at the waist—following Lauren Hutton right on down, with side slits from ankle up to the knees. The best little nifty to slip out from the depths of a big fluffed-all-over fur coat. Time element—borrowed from a man—a jewel of a watch with Roman numerals and rotating rim, shown enlarged at left. Dress by Sandy Starkman for Knits by Don, of acrylic, linen, and rayon; about $18. At Bloomingdale's; Hutzler's; Jordan Marsh, Florida; J. W. Robinson. Watch by Patek Philippe, with Swiss movement, at Tiffany. Ara Gallant coiffure.

AVEDON

WHAT'S NEW—

YOU. RAVISHING IN PAISLEY AT NIGHT



Nights and nights of marvellous looks unfolding on these pages—everything fresh, feminine, madly attractive . . . furs, brocades, and jewel cascades . . . prints, patterns, pants. The choice is yours. You know who you are. **The peasant dress strikes gold,** right: It's a gleam of golden Paisley after dark—lighting up Lauren Hutton, here—with a deep, scalloped décolletage and a little shawl to catch wisping tendrils of hair. Mididress by Donald Brooks, of acetate and polyester (Kandelaft fabric). Saks Fifth Avenue; Gus Mayer; Swanson's; Neusteters; Neiman-Marcus. Coiffures, these twenty pages, all by Ara Gallant.

AVEDON

DESIGNS ON
YOUR EVENING—SPRIGGED
BROCADE AND CRÊPE
WITH TINY BOUND WAISTS

Lauren Hutton



Brocade trellised with tiny roses, left: Lauren wears a delicious evening dress of green-striped brocade, the décolletage curved deep and wide, tiny waist girdled in orange patent . . . plus a fringed fling of crimson silk shawl. Made to order at Arnold Scaasi, of Staron brocade. Earrings by Flemming for Judith McCann. Bonnie Doon tights. Golden strapped slippers: Pappagallo.
Gilded teahouse crêpe, right: Orange-blossomed black crêpe striped with golden spots; sleeves like butterfly wings and the close-wrapped waist bound with a wide obi sash gilt-edged in leather. Dress by Trigère, of Chatillon-Mouly Roussel crêpe by Verron. Bergdorf Goodman; Garfinckel's, Washington, D.C.; Stanley Korshak. Cadoro rings. Silver latticework sandals by Latinas.

AVEDON

Lauren Hutton



Anjelica Huston

RAVISHING WAYS TO BE YOU—ALL SLANT, ALL DIP

Lauren Hutton upstages everyone with a beautifully sweeping aside, left—pale beige jersey slashed on the slant over a voluminous bias jersey underdress. By Stavropoulos, in Racine jersey. At Evelyn Byrnes, Nan Duskin; Neiman-Marcus. Bracelets by Sandra S. for Eye Bus. Sandal boots by Latmas.

Anjelica Huston makes her entrance on these pages in a delicious spill of laughter, right—coral pink organza; ruffles flutter each elbow and crowd the deep back-dipping hem. Dress by Mollie Parnis. Saks Fifth Avenue; Hutzler's; Gidding-Jenny; Neiman-Marcus. Marvella ring. Mary Grey tights. David Evins sandals.

AVEDON


RAVISHING
DOTS,
RUFFLES, APPLIQUÉ



Lauren Hutton

Anjelica's gone dotty about ruffles, left, wafty white ones fluttering down and around a chiffon wrap dress full of black-and-white polka dots. By Teal Traina, of silk chiffon. About $240. At Bergdorf Goodman; Swanson's; Frost Bros.; J.W. Robinson. Roses and feathers from Mr. John. Chadbourn tights. Shoes from the Italian Workshops of Jerry Edouard by Pancaldi.

Lauren Hutton's white twill skirt is all impulse, fun, and Victorian appliqué, right—wonderful things like felt circles, black velvet, silvery rickrack, gingham, snippets of passementerie—and the top is black chiffon. Dress by Rizkallah for Malcolm Starr International, in rayon. About $200. Saks Fifth Avenue; Jacobson's, Michigan; Gidding-Jenny; Neiman-Marcus. Necklace by Dana Lovato for Triton Phoenix

Lauren Hutton

NIGHT OF THE NEW MOOD— YOURS IN FRINGED CRÊPE, FLOUNCED GYPSY SILK

Lauren stars in the little black dress, this page: Black crêpe slipping lightly over the body to an uneven hem shimmied with fringe; the look polished with a wide collar of silvery metal. Dress by Anne Fogarty, of rayon-and-acetate crêpe. About $70. End of November at Lord & Taylor; Jacobson's, Michigan; Stix, Baer & Fuller. Collar by Robert Originals. Twiggy tights. Shoes: Piero Nuti for I. Miller.

Anjelica's gypsy mood, right: A wildly pretty printed crimson silk dress with an extravagant décolletage to the tightly laced bodice, rippling flounces on sleeves and skirt. By Geoffrey Beene. At Saks Fifth Avenue; Halle's-Cleveland; Dayton's; Sakowitz; Frost Bros. Earrings: Flemming for Judith McCann. Beads by Marvella.

Anjelica Huston

AVEDON







PATTERNS, PRINTS, AND YOU—THE GREAT NIGHT DESIGNS

Patterns of the East, left: Gilded Paisley printed on night-blue plaid chiffon—wooden beads clustered at neck and wrists, the waist tightly wrapped, trapping a trio of filigree butterflies. (With a beige linen bolero, not shown.) By Bill Blass, of silk chiffon; Yves Gonnet fabric. Early December at Saks Fifth Avenue; Halle's-Cleveland; Dayton's; Neiman-Marcus. Earring by Flemming for Judith McCann. Butterflies by Thomas Robbins for Tortolani-Cristu. Tights by Chadbourn. Boots by Maya Bowler for Jerry Edouard.
Awash with poppies, this page, a red-black-and-white printed silk crêpe dress with floating sleeves and scarf to the ground, a slash past the thigh on one side. By Richard Tam, of Onondaga fabric. At Evelyn Byrnes; Neiman-Marcus; Hudson's; I. Magnin. Boots by Bruno Magli. Shoes by Rene Mancini for I. Miller.

AVEDON

Lauren Hutton

OPENLY RAVISHING WITH PANTS— LONG ZIP COAT, LONG MINK CAPE

Opening night for Lauren Hutton, left, in a new play of gold and white—long twill coat unzipped over gold-dotted white chiffon pants. Rizkallah for Malcolm Starr International, in rayon. At Bonwit Teller; Rich's; Hudson's; Gidding-Jenny; Montaldo's; I. Magnin. Cap by Ronald Kolodzie for Genesis. Sandals by Takashimaya.

Another opening, another show, right—dark mink cape slashed at each side over a panne velvet jumpsuit printed in Mongol red, gold, green, blue. Lauren wears it belted with more Tartary gold. Cape, made to order by Maximilian in "Blackglama," natural dark ranch mink. Also at Gus Mayer. Sibley-Coffee jumpsuit. Vera scarf. Choker by Bill Smith for Richelieu. Belt by Thomas Robbins for Tortolani-Crislu. Golo boots.

The makeup's what you'd call ravishing, too—all Coty's and all soft and shimmery like everything else about evening now. Frosted Cream Eye Shadow and Extrava-lash Mascara are the wide-eyed part and Ivory Cream Foundation—with a dab of China Rose Lipstick—is the softness that's behind it all.

AVEDON





GLIMMER OF PALE FUR AT NIGHT... RAVISHING

Like drifting snow night-shadowed in a wood...
the subtle, glimmering off-whiteness of pale mink,
done here in three totally opulent ways—
all worn with fling and panache by Lauren Hutton.
Far left: Sleeveless surtout that plunges from
shoulders to floor, deep-collared, wrapped; the skins
used in long, straight vertical sweeps, like narrow
panels. To order from Reiss & Fabrizio,
of "Azurene," Emba natural blue-grey mink.
Neck scarf by Emily Wetherby. Bracelets and belt
by Thomas Robbins. Scarf at waist by Echo.
Left: Wrapped midicoat with an uneven hemline
that falls in points, the skins used horizontally,
sleeves luxuriously round, full. An Emeric Partos
design made to order at Bergdorf Goodman,
of "Morning Light," Emba natural pale blue-beige
mink. Silver cuff by Frances Whitney. Leg swirl by
Thomas Robbins. Boots, to order at Battani Boutique.
Right: Pale fur swirled in circular tiers in an
extravagant full-length coat...the silvery skins lightly
shadowed with delicate greys, mauves. Of "Apollo,"
Emba rare quality extra-pale mink. Made to order
at Ritter Brothers, New York; also at Goldwaters.
Doro scarf. Gloves by Crescendoe-Superb.
Coiffures on both pages, by Ara Gallant.

AVEDON

Anjelica Huston



Anjelica Huston, this page, John Huston's tall, narrow daughter, spectacular in a sable coat with a wonderful *Borsalino* look — shawl-collared, long and wrapped and stocked with white crêpe over cuffed black pants ... perfect with a slightly sinister trilby of black felt. Coat by Ben Kahn, of natural Russian Crown sable. At Ben Kahn; Gidding-Jenny; I. Magnin; Creed's of Toronto. Hat from Rakes Boutique. Pants by Victor Joris for Cuddlecoat. Scarf by Echo. Espadrilles at Bonwit Teller.

The rose and the cape, right: Anjelica plays the Tolstoy heroine in the most romantic sable cape, luxuriously wrapped, falling to the floor; a nimbus of sable against her face. Cape by Pauline Trigère for Oliver Gintel, of tip-dyed Russian sable. At Thomas E. McElroy, Chicago; Davidson's, Indianapolis; I. Magnin. Mr. John hat of natural Russian sable.... To warm romantic winter looks like this one, the new Rubaiyat Collection from Germaine Monteil — Superglow Pressed Powder and a dozen fruit-and-flower shades of Super-Creme Lipstick.

SABLE AND YOU...
IN THE WRAP OF LUXURY

AVEDON



LOOK RAVISHING AFTER DARK IN SABLE, IN LAMB

Anjelica Huston



Sable all the way, this page: rich, dark pelts covering Anjelica head to toe—a glorious cape, hooded and tasselled with tails all the way around. By Fernando Sanchez for Revillon, of tip-dyed Russian sable. Saks Fifth Avenue.... Any woman with this sense of after-dark mystique will appreciate Eve, a new perfume from Eve of Roma that puts skin and a delicious flowery fragrance in close and lasting contact. Find out all about Eve in Ready Beauty. **Little white lamb,** right: a one-sleeved shawl of curly white Swakara with a deep hem of white wool tassels... Anjelica wears it with shining ringlet-tassels, a gold-and-lapis tasselled watch on double gold chain. Oscar de la Renta Furs; of natural white Swakara karakul lamb from South West Africa. At Henri Bendel; Tarnopol, Phila.; Bonwit Teller, Chicago; Montaldo's. Piaget chained watch at Van Cleef & Arpels. Coiffures on these twenty pages, all by Ara Gallant.

AVEDON



PEOPLE ARE TALKING ABOUT...

The rapid transit of voters across party lines. . . . The Women's Lib underground biweekly *It Ain't Me, Babe,* put out by six young women who are all cartoonists and all mad at male cartoonists who draw women as nags, vultures, or dumbies. . . . The new bubble of interest in the music of Béla Bartók, especially his second concerto with its magnificent discontent, snatching up young audiences born since his death twenty-five years ago. . . . *No Known Survivors: David Levine's Political Plank,* a thin, almost wordless book of caricatures drawn by an artist who is always and properly a hanging judge with a special gripe against fraudulence.

People are talking about . . . Sleuth, *a shrewd, diverting, English mystery play, acted with marvellously old-fashioned detail and care in a rather trompe l'œil way by Keith Baxter and Anthony Quayle. . . . The indelible dye of* The Mod Squad *seeping into those two new television programs* Storefront Lawyers *and* The Young Lawyers. . . . Cocteau, *a biography by Francis Steegmuller who has written with tenderness, sharpness, scholarly sensibility, and balance about the extraordinary Jean Cocteau, poet, filmmaker, painter, who rode the waves of French cultural life with a riotous abandonment from 1908 until his death in 1963, knowing the controlling duchesses as well as Radiguet, Picasso, Stravinsky, Diaghilev, Nijinsky, Gide, and dozens more, not all of whom were equally enchanted by Cocteau's flaming charm.*

People are talking about . . . The peaceful and painterly brilliance of the Thomas Eakins exhibition at New York's Whitney Museum where many of the portraits seem isolated in their own Philadelphia time, except for the two famous Clinic pictures, Gross and Agnew, with the surgeons operating without masks, gloves, robes, or caps, dressed formally as though they had stopped off on their way to dinner. . . . *Katia: Wife Before God* by Alexandre Tarsaïdzé who has had access to unpublished correspondence between Czar Alexander II and Catherine Dolgorukov, the Czar's mistress for fourteen years and his wife for eight months.

People are talking about . . . David Rees, Among Others *by Anthony West, who has written a delicious, slightly melancholic book, part autobiography, part novel, part short stories, all golden. . . .* The Governor and J.J., *a hold-over television series that gets sharper and better as the old-pro comedy writer Arne Sultan puts more pepper in the Pablum. . . .* The Owl and the Pussycat, *the Broadway foolery by Bill Manhoff now turned into a film with Barbra Streisand and George Segal who suffer from the Hollywood inhibition against letting a funny line go. . . . Randy Newman's foggy, nowhere voice and Orphan Annie eyes and his lyrics on his album* Twelve Songs *that includes "Love Story": "We'll have a kid or maybe rent one./ He's got to be straight. We don't want a bent one."*

NINE MOVERS IN THE NEW JAPAN: HERE, YUKIO MISHIMA AND HIS WIFE; ON THE NEXT PAGES, SEVEN MORE

Yukio Mishima, forty-five, Japan's most popular novelist who directs and sometimes stars in movies from his own scripts, is the Japanese author best known in the West. A fierce propagandist for physical fitness, with a driving life style, Mishima promoted weight lifting in Japan, lectured on body building to student admirers, and organized a corps of one hundred young men into a small private army called the *Tate No Kai,* or shield group, drilled by him as if they were samurai warriors. In this photograph, Mishima leads a white horse ridden by his wife, Yoko, whom he treats with a traditional reserve but who can and does, with glinting jabs, make herself heard. In a working-class section of Tokyo, their Spanish house, strangely Western with its bric-a-brac and nineteenth-century paintings, gives only minor clues to Mishima's layered personality and his double-edged fascination with the West. In his books and conversations he can suddenly, unaccountably, throw up a Zen brick wall. (He speaks to Western friends in a fast and witty English.) In his new book of spiritual reflections, *Sun & Steel,* just published here by Kodansha International, Mishima shows the stiff armour beneath his languorous prose with its uneven mix of tenderness and cruelty. An ardent nationalist with international tastes, favouring French brandy and Cuban cigars, Mishima said, "The West has taught us how to do things faster but not better. Now, it's time to think about Japanese values."

ELLIOTT ERWITT

PEOPLE ARE TALKING ABOUT IN JAPAN . . .



1



2



3

2 ***THE PRINCESS SUGA*** (1), the youngest daughter of the Emperor, who is decidedly clever, definitely elegant, and, unlike many Japanese women, plays tennis and drives a car. A royal amazement, a witty conversationalist with a mind of her own, she married Hisanaga Shimazu, a young banker, outside the Establishment. Even more outside the Establishment is her work: She designs jewellery. ***MRS. AKIO MORITA*** (2), Western in her clothes and her outlook, wife of the co-founder of the twenty-five-year-old Sony Corporation, makers, among other matters, of transistor radios and television sets. She lives in a zinging marvel of a Tokyo house (its hub, one traditionally Japanese room), where she and her husband manage to overlook the Japanese barrier between old and young, parents and children. ***MR. AND MRS.***



6 ***TOMIKO SEN*** (3), the most noted teachers of the precise and delicate gestures of the Japanese tea ceremony, still modelled on the Zen Buddhist manners of the fifteenth century, their students almost totally women. Few Westerners last the long discipline of the Sens' school to learn, for example, how to sit on one's heels with grace for three hours, rise, and back out of the room with an impassive face. ***MR. AND MRS. MASAHIRO SHINODA*** (4), Japan's famous film director and actress. Impatient with distractions, Shinoda thinks of nothing but his movies, talks of nothing but his movies in a compelling voice, casts his wife, Shima Iwashita, a celebrated serious actress, as the heavy in his wrackingly violent pictures. ***MISS MARIKO KAGA*** (5), an actress on Japanese television soap opera, knock-out pretty, dressed by Saint Laurent, and as much at home in Paris as Tokyo, she is, in private, the rebel. ***MASAYUKI NAGARE*** (6), Japan's great sculptor with an international reputation, seen here with one of his pieces in an almost bare room for meditation at his retreat on the island of Shikoku, facing Japan's inland sea. There, Nagare has the run of fifty quarries. To his school of young apprentices he teaches, in addition to the principles of sculpture, how to behave at parties, how to appreciate women.

ELLIOTT ERWITT

1

2

Picabia

PEOPLE ARE



3

FRANCIS PICABIA, 1879-1953 (1 and 2), a remarkable painter whose works touch on every phase of modern art from Impressionism to colour field and Abstract dots. Although he had paintings in the great Armory Show of 1913 in New York, he never had a major retrospective until the present exhibition at the Guggenheim in New York. Both a good poet and an aphorist, he once said, "If you want to have clean ideas, change them as often as you change your shirts," and that is what Picabia did in his paintings. (Here, his 1919 mechanistic painting, "Balance.") Photographed here in Barcelona in 1917 with Gabrielle Buffet, the first of his three wives, Picabia scrambled his private life with the same charming haughtiness that he changed his style.

CLAUDE CHABROL (3), the forty-year-old French film director whose latest cynical whodunit, *This Man Must Die,* opens nationally this month after a Chabrol film retrospective at The Museum of Modern Art in New York. Chabrol started the New Wave of French films in 1958 with his first film, *Le Beau Serge.* Using a camera as if it were a pen, he often parodies his audiences and the movies of other directors.

RERI GRIST (4), whose strong soprano, small waist, and musicianship have given her a hold at the Metropolitan Opera on such rôles as Zerbinetta in Richard Strauss's *Ariadne auf Naxos* and as Olympia in Offenbach's *The Tales of Hoffmann.* Pushed by Leonard Bernstein into opera from *West Side Story,* Reri Grist grew up in New York's Harlem, never heard an opera until she was eighteen: "I practised and I sang and suddenly it all happened."

PHOTOGRAPHS: (1) OTHO ST. CLAIR LLOYD; (2) THE SOLOMON R. GUGGENHEIM MUSEUM; (3 AND 4) JACK ROBINSON

4

TALKING ABOUT...

NOISE

WHAT IT IS . . . WHAT IT DOES TO YOU

Noise is defined by the American National Standards Institute as—

1. any undesired sound

2. an erratic, intermittent, or statistically random oscillation.

A Federal report on the subject was titled *Noise: Sound Without Value.* It would be more accurate to define noise as destructive sound. Since almost any sound can at some time be a noise, noise is, first and foremost, sound.

Sound is a three-fold phenomenon: the *source*—a vibrating object or material, something that has been excited; the *transmission* of the vibration; and the *effect*—the sensory perception called hearing, plus a complex of physiological and psychological reactions.

So sensitive is the human ear that it can hear a wide range of sound pressures, with a spread of many millions of pressure units. This wide range has been compressed into a more workable range of 0 to 140 decibels (somewhat higher if we include such sounds as cannon fire and rocket noise). Unlike inches or cubic centimetres, decibels are on a dimensionless scale of values.

The decibel system has several unique features. Though its basic reference point is 0 decibels, zero is not silence or the absence of sound. Zero decibels represents the threshold of audible sound for a healthy young set of human ears.

More important, decibels do not progress arithmetically; decibels are logarithmic (or multiples on a geometric progression). This means that each change of decibel level represents a sizeable change in acoustic energy, enabling the system to cope with the wide range of audible sound. Another rationale for the use of a logarithmic system is that the ear perceives differences in sound intensity logarithmically. A decibel represents the smallest change in sound intensity detectable by the human ear. But magnitude, or "how many decibels," is only one dimension of noise.

We are able to "hear" because among the human senses is the ability to detect the very small and rapid fluctuations in the pressure of the air called sound waves. The detection apparatus, the ear, is the organ that first bears the brunt of acoustic abuse.

Compared to other forms of power, such as electricity or a combustion engine, the sound wave's power appears minuscule. Because sound can set bodies vibrating, however, it can pack an incredible wallop. Given the proper combination of acoustic energy and frequency, sound can destroy rock formations, mix paints, crack plaster, break windows, and wash dishes. In one classic experiment, exposure to intense sound lit a pipe and brewed a cup of coffee in seven minutes.

Not all sound enters the body through the outer ear. The inner ear is capable of receiving acoustic energy by way of bone conduction and tissue conduction. Intense sound waves can penetrate the skull, the torso, and the groin.

To recognize a sound, the ear has to analyze millions of tones, each with a specific pitch and intensity. So sensitive is the human organism to sound that even the mere description of an unpleasant sound can evoke a physical response. Scratching a piece of hard chalk or a fingernail on a blackboard can give one goose pimples, and so can the description of such a sound source.

Sound causes much more than the sensation of hearing. The sound signal is transmitted, by the brain, to almost every nerve centre and organ of the body. Therefore, sound influences not only the hearing centre of the brain but the entire physical, physiological, emotional, and psychological makeup of the human being. The received sound wave calls up a combination of responses—auditory, intuitive, emotional, biological, associative.

The sound wave is both a message and a transmitter of messages. The message itself may be verbal or non-verbal. A verbal sound signal may transmit a single fact: Today is Monday. The fact might be laden with significance and thus arouse emotion in you. Non-verbal signals, such as music, can convey emotions, too, and may cause irritating psychological and emotional states. In short, sounds can make you ecstatically happy or terribly depressed.

Sound, per se, is desirable and essential. Many sounds are pleasant in themselves, conveying warmth and information. Sound permits communication, the exchange of thoughts and feelings between people. It makes possible the enjoyment of music and the voices of nature: waterfalls, birds, the wind rustling in trees, the ocean surf. It is a means of giving and receiving life-saving warnings.

When does sound become noise?

There is no simple answer; we can only hope to approximate one. In general, sound is noise when its physical components disturb the relationship between man and his fellow man, and man and his environment. Or, when the acoustic energy causes undue stress and actual physiological damage.

In conventional terms, sound may be classified as noise when it damages the hearing mechanism, causes other bodily effects detrimental to health and safety, disturbs sleep and rest, annoys or irritates. Some authorities say that the most obvious effect of noise on man is an interference with the ability to communicate. Sound becomes noise when it masks other sounds one wants to hear. Nonetheless, this problem is not necessarily obvious to the victim as a *noise* problem.

A member of London's scientific advisory staff told me that one of the older judges in London came to him for a hearing test, explaining with embarrassment that he was having difficulty hearing his cases. Shortly thereafter another judge came up to the acoustic lab, and then another. Puzzled, the acoustic scientist did a noise level survey of the courtrooms, and discovered that speech was being masked by intrusive noises.

Ironically, the masking effect of sound starts a spiral of other objection-

How rock music, jets, traffic, air conditioners, and all the sounds you no longer "hear" may affect your health and your hearing

BY ROBERT ALEX BARON

able sounds. Fire and police departments, for example, justify making sirens louder and louder, to overcome increasingly higher street noises. Continuous masking is experienced in homes because of noisy air conditioners, appliances, and passing traffic; and perhaps this is one reason why neighbours play radios and televisions at high volume.

One way of judging what noise does to behaviour is by seeing what happens when it is removed. Researchers at the Educational Facilities Laboratories in New York believe that disruptive noises influence both the dignity and the effectiveness of the teaching process. Donald Barr, headmaster of New York's Dalton School, has observed that eight- and nine-year-olds—noisy and unruly in the typical noise-box classroom—calmed down and concentrated in that school's first sound-treated classrooms. Noise and dignity seemed interlinked.

Sounds can be annoying even if they are not loud. Proponents of central-city heliports say that helicopters are not as loud as jets, therefore not as annoying. But the distinctive drone and chop-chop of a helicopter is irritating. It is terribly disturbing as well to have a relatively low-decibel background noise at night punctured by the clicking of heels on the floor overhead or the hammering of water pipes.

Sound becomes noise for many non-acoustical reasons. Canned music in a restaurant or an elevator is noise to a man who is preoccupied. This is an invasion of privacy. According to the final report of the Alan Wilson Committee on the Problem of Noise (1963) in Britain, annoyance can be "essentially the resentment we feel at an intrusion into the physical privacy which we have for the moment marked out as our own, or into our thoughts or actions." Writers of marriage manuals are starting to recognize the environmental imperatives. The authors of *Sexual Adventure in Marriage*, Jerome and Julia Rainer, offer advice on how "to circumvent noise, to create interludes of privacy for two that can refresh the senses and spirit."

It is relatively simple to measure the physical quality of the noise signal, its decibel level, frequency distribution, number of occurrences per unit time. It is virtually impossible to measure the total significant human response to noise. The American acoustician Lew Goodfriend wrote: "All currently used noise-rating techniques are based not on what the optimum environment for man should be, but on what the public as a group will put up with."

It must be obvious to anyone with a set of ears that the public as a group and individually has to put up with a lot. Design for quiet is not typically found on the drawing boards of appliance manufacturers or home builders. Very few government agencies, on any level of government, operate noise-abatement programs. And when there are programs, or decibel laws, they fall short of achieving a comfortable environment.

If ours were a civilized society, it would not be necessary to work so hard to make a case for noise as a health problem. But when courts rule that we must accept annoyance and even damage from noise as the price of civilization, a public-health rationale for noise abatement becomes a must. And it is not easy to find one. People with limited foresight would like to wait until the blood comes out of the public's ears. To them noise is a necessary nuisance, and abatement is not entitled to a share of the nation's wealth. The same kind of limited viewpoint delayed action on air pollution until it had undeniably caused deaths in London, New York, Los Angeles, and Donora, Pennsylvania (where the relationship between air pollution and death was established for the first time). The challenge must emphasize the *plausibility* of harm.

In caring for the total person, doctors have recognized that noise hinders recuperation by interfering with rest. Yet in 1963 the Public Health Service reported that "hospital patient rooms are noisier than most residential sleeping areas in cities or suburbs. The noise levels in a typical patient room are above those recommended for sleeping areas in residences."

Questions are now being asked about the impact of noisy hospitals on coronary patients. At Columbia Presbyterian Medical Center in New York, it was demonstrated that one of the reasons patients couldn't rest after open-heart surgery was the acoustical environment: They spent three to five days in a tile-lined recovery room "sur- (Continued on page 195)

Typical decibel [dB(A)] values encountered in daily life and industry

	dB(A)
Rustling leaves	20
Room in a quiet dwelling at midnight	32
Soft whisper at 5 feet	34
Men's clothing department of large store	53
Window air conditioner	55
Conversational speech	60
Household department of large store	62
Busy restaurant or canteen	65
Typing pool (9 typewriters in use)	65
Vacuum cleaner in private residence (at 10 feet)	69
Ringing alarm clock (at 2 feet)	80
Loudly reproduced orchestral music in large room	82
Over 85 decibels, beginning of hearing damage if prolonged	
Printing press plant (medium size automatic)	86
Heavy city traffic	92
Heavy diesel-propelled vehicle (about 25 feet away)	92
Air grinder	95
Cut-off saw	97
Home lawn mower	98
Turbine condenser	98
150-cubic-foot air compressor	100
Banging of steel plate	104
Air hammer	107
Jet airliner (500 feet overhead)	115

These values are unlikely to be repeated as shown here and may vary by several decibels in similar situations. Reprinted by permission of Martin Hirschorn and *Sound and Vibration*.

NEW EXERCISE

A STUDY OF MUSICAL CONDUCTORS SUGGESTS A LONGER

SURPRISING FITNESS ROUTINE FOR LONG LIFE, STAMINA, AND FUN

EDITOR'S NOTE: *Dr. Gordon, an internist who has been attached to Mount Sinai Hospital in New York, has two inordinate passions: music and the efficacy of certain exercises to prevent heart attacks. In this article in which he theorizes about the longevity of many musical conductors, he combines both loves.*

It is well known that the leading cause of death for women in their later years and for men in their middle, most productive years is heart attacks. For those who have survived this catastrophe there must linger a vivid memory of a most frightening experience. How wonderful it would be if we could do anything at all that might help to prevent such a disaster.

Having an intimate knowledge (both professional and personal) of this disease has made me realize the value of any reasonable method that might help to prevent or to minimize heart attacks. I therefore offer what I consider to be a simple, practical, possibly interesting and effective technique that might accomplish this goal. Some years back there was a program on radio (or was it on television?) whose title was something like *So You Want to Lead a Band*. The format of that program was very simple. The host, Sammy Kaye (or was it Kay Kayser?), would, at some time during the musical program, invite a member of the audience to come onto the stage and lead the orchestra through a portion of one of the popular songs of the day.

As I recall, in spite of the fact that the rewards were small —the amateur conductor would keep the baton, his name would be mentioned over the air, and perhaps he was given some other small gift (how marvellously simple things seemed in those days)—the program always had a surfeit of volunteer musical conductors.

This proves little beyond the fact that there have always been extroverts. It also points up another aspect of the Walter Mitty character in all of us. For who has not, at least in some quiet seclusion, lifted a finger or perhaps a whole arm to lead vigorously a recorded symphony or a concert on television (or was it on radio)?

A number of years ago I suffered two heart attacks. I also underwent cardiac surgery in an attempt to supply my heart muscle with much needed additional coronary circulation. During the work-up that preceded the surgery a special X-ray study of my heart was performed called coronary cinearteriography. Dye was injected into the coronary arteries by a catheter and, by using X-ray techniques and X-ray film, motion pictures were taken of the coronary blood flow. These studies revealed that the three coronary vessels supplying the blood to my heart muscle were occluded in varying degrees; however, beyond the areas of occlusion there was a network of small blood vessels supplying the otherwise oxygen-starved areas of the heart with at least some of the much needed blood flow. These vessels, called collateral blood vessels, probably develop as a result of muscular stress.

It is likely that I had developed these vessels by making physical demands on my heart in previous years. I had always loved athletics and had played a great deal of tennis (how many times I played the damned game in spite of severe anginal pain—a form of Russian roulette). In any event it is likely that I have continued to survive for all these years courtesy of a network of fine coronary collateral blood vessels developed as a result of exercise. So, now we can assume that exercise is of great value to good health.

What sort of exercise? Certainly the summer weekend madman, armed with tennis racquet, water skis, mountain-climbing ropes, is asking for all sorts of trouble, from a Charley horse to a heart attack. Fortunately, he usually is able to escape these problems, but the weekend, summer vacation, winter holiday, let's-get-it-all-in-today kind of exercise is to be avoided. Jogging, on the other hand, is a fine form of exercise but requires the dedication that almost borders on compulsion to continue it summer and winter, in cold weather and rain. Because of my physical limitations, I had to depend on exercising at home. That meant jogging in place, setting-up exercises, and the use of a stationary bicycle. All very tedious, all very boring. I tried to alleviate the boredom somewhat by glaring at a television set while going through the self-imposed agony. Because of the hour that I had set aside for my exercises, I had the choice of watching inane interviews or Captain Kangaroo. The latter at times was the preferable choice. I realized that not all exercises are good and many are absolute bores.

This started me thinking back to a day many years ago and to a conversation I had with a colleague—a lovely, tal-

FOR A LIFE

BY LEONARD I. GORDON, M. D.

ented, many-faceted, altogether brilliant Cleveland dermatologist, Dr. Jerome Z. Litt. At that time we discussed the fact that conductors of symphony orchestras seemed to live active lives long beyond their allotted time. We felt that most conductors could probably only be killed by being pierced through the heart by a skillfully honed staccato. Dr. Litt offered the conjecture that possibly the kind of exercise these men performed in their work somehow protected them against the heart attacks decimating the ranks of other men when they reached their most productive years. It seemed possible that the motion of the arms, the chest, the torso, the deep breathing, the giving vent to emotions every day during long hours of rehearsal and in actual performance over a period of many years might have built up a collateral coronary circulation that gave these fortunate men an added measure of protection against heart attacks.

Such conjecture should be followed by a long and careful scientific study in order to give it validity and credence: Perhaps even subject some living symphony conductors to the special X-ray studies I have described with similar studies done on another group (let us say composers or lawyers or writers matched in terms of age, sex, body build, nationality, race, et cetera). To expand upon this premise is not necessary.

I decided to do a literature study to see whether the conjecture (conductors live a long time) was correct. I found an old copy of *The New Encyclopedia of Music and Musicians*, edited by Waldo Selden Pratt and published by Carl Fischer, Inc., 1924. A prodigious work, the book listed alphabetically everyone even remotely connected with music. It included Albert, Prince Consort of Queen Victoria (1819-1861, Windsor), who wrote music. Billroth, Theodor (1829-1894, Austria), a name known to every medical student and physician, who also made some contribution to the literature of music. Franklin, Benjamin (1706-1790, Philadelphia), noted for "making the harmonica or musical glasses a practical instrument." I chose every conductor and listed the dates of birth and death. After going through four hundred names I had succeeded in exhausting myself after listing only those men whose names began with the letter A. I found among these thirty-one who were conductors. None died in his twenties, his thirties, or even his forties. Only four died in their fifties. (Continued on page 203)

LIFE DURATION OF GREAT CONDUCTORS

	BORN	DIED	AGE AT DEATH	AGE AT PRESENT
Walter Damrosch	1862	1950	88	–
Pietro Mascagni	1863	1945	81	–
Felix Weingartner	1863	1942	78	–
Richard Strauss	1864	1949	85	–
David Mannes	1866	1959	93	–
Arturo Toscanini	1867	1957	89	–
Siegfried Wagner	1869	1930	61	–
Willem Mengelberg	1871	1951	80	–
Serge Rachmaninoff	1873	1943	69	–
Serge Koussevitzky	1874	1951	76	–
Pierre Monteux	1875	1964	89	–
Pablo Casals	1876	–	–	94
Ernest Schelling	1876	1939	63	–
Bruno Walter	1876	1962	85	–
Alfred Cortot	1877	1962	84	–
Ernst von Dohnányi	1877	1960	82	–
Sir Thomas Beecham	1879	1961	81	–
Albert Coates	1882	1953	71	–
Ernest Ansermet	1883	1969	85	–
Otto Klemperer	1885	–	–	85
Wilhelm Furtwängler	1886	1954	68	–
Leopold Stokowski	1887	–	–	83
Fritz Reiner	1888	1963	74	–
Fritz Busch	1890	1951	61	–
Charles Münch	1891	1968	77	–
Eugene Goossens	1893	1962	69	–
Arthur Fiedler	1894	–	–	75
Sir Malcolm Sargent	1895	1967	72	–
Dimitri Mitropoulos	1896	1960	64	–
Sir John Barbirolli	1899	1970	70	–
Carlos Chávez	1899	–	–	71
Eugene Ormandy	1899	–	–	71
Herbert von Karajan	1908	–	–	62


Main
AVEDON

bocher

LOULOU DE LA FALAISE IN BROWN WOOL FOR DAY, LEOPARD SPOTS AT NIGHT

Mainbocher the great....Unruffled, unrivalled at designing beautiful, understated clothes that look simple but aren't; that seldom startle, never bore; that change only subtly from year to year. This year, Main's hems fall below the knee. They never rose much above it....His customers are women of every age who know who they are, where they are, what they want. What they want is Mainbocher clothes. On these four pages, delicious new Mains, worn by the fiery Loulou de la Falaise.

Left: A perfect little coatdress in dark-brown thin wool crêpe, small-shouldered, front-buttoned... lightly skimming the body, springing out at the hem in wide godets. David Webb jewellery.

Right: Leopard-spotted cut velvet on white chiffon ...midi-length dinner dress shaped by tucking at the waist. Romantically full sleeves, a bow at the throat, an easy skirt widening at the hem. Jewellery by Van Cleef & Arpels. Both dresses, made to order at Mainbocher.



Mainbocher

NEW EVENING BEAUTIES... LONG, SLEEVED, SLASHED

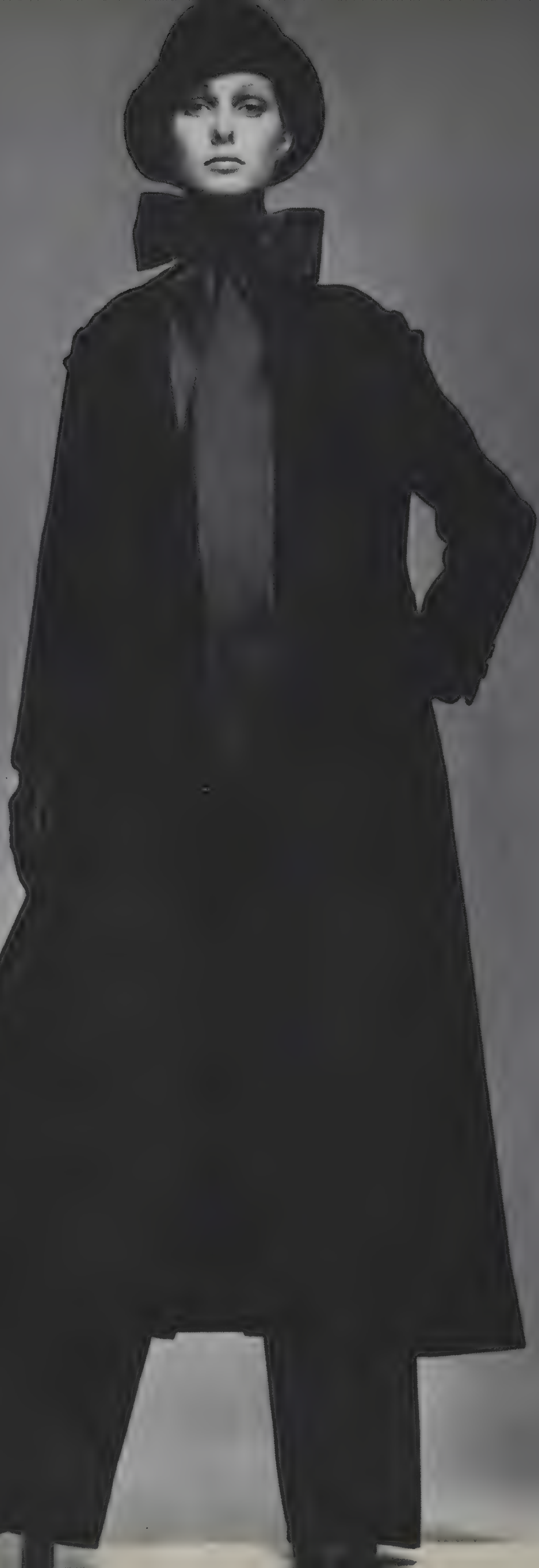
Two of Mainbocher's great, gala evening dresses, vividly worn by Loulou de la Falaise.... *Left.* A glorious blaze of peony-red cut velvet on silk satin — Mainbocher's long, sleeved coatdress that flares at the knee with godets, buttons down the front so it can open wherever you please.... *Right.* One of the great successes of Mainbocher's new collection — his long white silk crêpe with three huge shocking-pink flowers appliquéd on the front; a deeply-slashed hemline, a long trail of white stole.... Both dresses, made to order at Mainbocher. Jewellery by Van Cleef & Arpels. These four pages: Maury Hopson coiffures.

AVEDON

Galanos

THE PITCH-BLACK JUMPSUITS... GREAT WITH JACKET, WITH OVERCOAT

Galanos's word for the day is: jumpsuits. Black is the pitch from head to toe. And Galanos cuts them to perfection—as he does anything he puts his shears to—combining one with the town's dashiest little jacket, another with a peerlessly scissored coat. Left: The jumpsuit and the yoked-back jacket—worn with a shrug and a tilt. Jumpsuit with silk crêpe sleeves and jacket, both in Garigue wool. At Bonwit Teller; Neiman-Marcus; Amelia Gray. Right: The jumpsuit and the double-breasted coat—marvellously long and lean, with a black satin ribbon tied and streamered the way Galanos wraps the neck this fall. Coat in Forneris wool; jumpsuit in Lafitte wool. At Martha; Jacobson's, Michigan; Marshall Field; Neiman-Marcus; I. Magnin. On both pages: Galanos hats and gloves; gillies by David Evins for Galanos.



AVEDON



Galanos

FROSTED LAMÉ CHIFFON... GOLD-FLICKERED LACE

Galanos had a special shimmer in his eye when he cut his new evening silhouette. The cloth. The sway. Dropping sheer and ever so softly and closely to the hip, fluttering out about the legs... always in motion... never for a moment still. Left: Smokey-beige chiffon glistening with lamé silver just blows and blows and blows; a sleeveless coat with smocked shoulders, a long-sleeved dress—and, over all, a weighty tasselled dog collar of silver passementerie. In Bucol silk by Yves Gonnet. At Bonwit Teller; Neiman-Marcus; I. Magnin. Right: Firefly-bright and flitting, scalloped gold-and-crimson lace falls straight to the hipbone, full-blown to above the ankle. In Forneris lace. At Elizabeth Arden; Jordan Marsh, Florida; I. Magnin. On both pages: Galanos jewellery; evening gillies by David Evins for Galanos; coiffures by Ara Gallant.



More dash than cash

ALL THE TERRIFIC NEW LOOKS, ALL AT TERRIFIC LITTLE PRICES

$36 for the biggest jump in fashion, this page, and the hottest look going right now—the jumpsuit. Here, in black-and-bright wool jersey geometrics, sleek as a second skin. By Cathy Hardwick for Exit I, of wool knitted in America. Abraham & Straus; Higbee's; Sakowitz. Berkshire tights. Christian Dior shoes, at Charles Jourdan.



$100 and you're in violets, this page, acres and acres of them covering a pale-violet midi elasticized at the wide waistband and cuffs. With narrow strawberry and flower belts to hold it over matching pants. Turnout by Diane von Fürstenberg. Of cotton. At Bloomingdale's; Hutzler's; Neiman-Marcus; Miss Magnin. Echo scarfs. Belts: Craig Carrieri. All coiffures on these ten pages, by Franklyn Welsh.

BERT STERN



BERT STERN

More dash than cash

THE KNIT JUMPSUIT, PIECES OF CROCHET

$75 and two for the money, left—a natural-coloured knit jumpsuit with its own ribbed skirt to wrap right over it. Sandy Starkman for Knits by Don, of acrylic, linen, and rayon. At Altman's; Jordan Marsh, Boston; B. Forman; Hutzler's; Higbee's; Jacobson's, Michigan; Sakowitz; Frost Bros.; Joseph Magnin.

$70 puts you in the middle, right—between the sparest bare-midriff top and crocheted pants all X'd out in string knit. Sandy Starkman for Knits by Don, of acrylic. Bonwit Teller; Hengerer's; Hutzler's; Jordan Marsh, Florida; Stix, Baer & Fuller; Godchaux's; Sakowitz; Frost Bros.; Joseph Magnin. Calderon belt.

$48 buys a little pony, left—super jumpsuit in black-and-white pony print with a giant white disc to brighten it up. Tudor Square, of polyester (Kenbrook fabric). Miss Bergdorf of Bergdorf Goodman; B. Forman; Hudson's; Harzfeld's; Frost Bros. Chokers by Celia Sebiri for Henri Bendel. Bruce Rudow belt.

$36 for a rainbow, right—purple wool jersey, with bright yellow sleeves, green at the shoulders, pink neckband, and a bash of colour at the waist. Zipped jumpsuit by Cathy Hardwick for Exit I, of wool knitted in America. Abraham & Straus; Higbee's. Dusty Bondage belt. Round-the-Clock tights. Christian Dior shoes, Charles Jourdan.

More dash than cash

THE HIT KNIT JUMPSUITS

$36 picks all the flowers, left, millions of teeny tiny white and red ones on a blue challis-print jumpsuit with buttons down the front. By Kelita, of Acrilan, Wear-Dated by Monsanto. In Junior sizes. At Bloomingdale's; B. Forman; Garfinckel's, Washington, D. C.; Higbee's; Sanger-Harris; Bullock's, all stores.

$45 in stripes, right—narrow black-and-grey ones on a wool jumpsuit laced all the way. By Macaluso for Beldoch Popper, of wool knitted in America. At Lord & Taylor; Stix, Baer & Fuller; Sakowitz.

BERT STERN

More dash than cash

BIG-HIT
BLACK KNITS

$90 takes home the black wool knit jumpsuit, far left, and a vivid little skirt to wrap it up—crocheted squares of red, black, yellow wool. Sandy Starkman for Knits by Don. At Altman's; B. Forman; Hutzler's; Jordan Marsh, Florida; Chas. A. Stevens; Stix, Baer & Fuller; Sakowitz; Frost Bros.; Joseph Magnin.

$110 for a sprint of print, left: Black-and-white slashed skirt with bits of matching print bordering the black top—slithery Ban-Lon dress by Gene Berk for Paganne. Of Antron nylon. At Altman's; Jordan Marsh, Boston; Hengerer's; Garfinckel's, Washington, D.C.; L. S. Ayres; Joseph Magnin.

$55 cover, below: Black knit from throat to ankles with white stripes spinning at the hem. Liz Claiborne for Youth Guild, of wool, angora, and nylon. Junior sizes. At Saks Fifth Avenue; Jordan Marsh, Boston; B. Forman; Hengerer's; Hutzler's; Higbee's; L. S. Ayres; The Denver. Giant coin necklace by Laurel Burch.

$46 split six ways from Sunday, right: Black knit unbuttoned to the waist, slit from the thigh; sleeves buttoned and slit. Sandy Starkman for Knits by Don, of acrylic. Bonwit Teller; Hutzler's; Jordan Marsh, Florida; Stix, Baer & Fuller; Godchaux's; Sakowitz; Frost Bros.; J. W. Robinson. Belts: Bruce Rudow.

BERT STERN

BERT STERN

ALI OOP!...
ALI MacGRAW IS
THE BIG HIT IN

More dash than cash

Quick, vivid, outgoing, with the healthy shining-haired look of the girls of today, Ali MacGraw smiles up a room...zooms up the screen. Super terrific in *Goodbye, Columbus*, ditto in her second movie, *Love Story*, out next month. Ditto here, in the niftiest looks at prices that Ali—and all smart young things—believe in....

$110 in Eastern currency, far left: pattern on pattern of blue and orange edged in gold—sashed midi to wear, as here, swinging over matching pants—or by itself over high shiny boots. Felix Arbeo for Don Luis de España. Of rayon georgette (Gianni Cereda fabric). Bonwit Teller; Jacobson's, Michigan; Sakowitz; I. Magnin.

$110 for a perfect T, left: the longest narrowest T-shirt—just one simple slink of black matte jersey to the floor. By Stephen Burrows World for Henri Bendel; Jasco matte rayon jersey. Dress also available at Nan Duskin and Jordan Marsh, Florida.

$70 buys prints charming, right: white jersey with a giant inset of black-white-red Art Nouveau print and hundreds of small black flowers scattered everywhere. Long flounce-hemmed dress by Mr. Dino. Of Arnel by Barbet-Stretchnit. At Bergdorf Goodman; Burdine's; L.S. Ayres; Sakowitz; I. Magnin. Mink-tail choker by Thomas Robbins.

HELP is on the way—

HOW THE BEAUTIFUL PEOPLE KEEP THAT WAY . . . HERE AND ON THE NEXT FOUR PAGES: SOME NEW LIGHT ON SKIN, HAIR, AND BODY PROBLEMS . . . AND SOME BEAUTIFUL WAYS TO HANDLE THEM. . . .

THE APPEALING PEEL

You can go to a plastic surgeon now, or a dermatologist, lose wrinkles, brown spots, built-in blemishes, and other beauty distractions that you may have taken years to accumulate—and no knife will have touched your face. If the problem is scarring or acne pits, you would definitely opt for dermabrasion. But if the question is only the lines and colour aberrations that come with age and sun damage, you might be a candidate for a less time-consuming process, chemosurgery. In both cases you would be warned by the doctor that you must be scrupulously careful for some time afterwards about avoiding direct sun; that even in plain daylight you should use a sun-screen, plus a makeup foundation with sun screen in it. . . . Chemosurgery is popularly known as "skin peeling," an advanced version of the mild "peeling" that's done in beauty salons—but it digs in deeper, takes a week or two out of your life while it takes eras of errors off your skin. Face-lifters use it for facial flaws that mechanical surgery can not correct. What happens: A caustic formula with either phenol or TCA (for trichloracetic acid) destroys the epidermis and a superficial layer of the dermis underneath it, enabling new skin to grow in unblemished and firmer in construction. . . . *Case history:* "Had large moth-coloured spot on one cheek, some quite unnecessary prune lines over upper lip, and crow's feet. Doctor said I should plan to stick close to my hearth for a week after peeling. He warned that the mothy spot, although it would disappear instantly, might return. . . . When he applied the peeling lotion, face stung like mad for a few minutes, nurse cooled it with blower—and the uncomfortable part was over. Peeling and healing finished by 7th day. Looked like I had a nasty sunburn—but it was winter, and I hopefully appeared just in from a bracing ski safari. Normal paleness all restored in two months. Vanished were the moth spot, the tiny lines, and a lot of minute discolourations I'd become so used to I didn't realize they were there. None of them has made a reappearance yet, and it's nearly a year later—probably because I've been fanatically cautious about sun." . . .

Dermabrasion—new skin from the bottom up

Dermabrasion (or skin-planing) heals from the bottom up. *"It really is new skin,"* one dermatologist explained. . . . A painless procedure, using high-speed rotary steel brush to demolish epidermis and upper dermis after skin has been "frozen," dermabrasion is an antidote for a variety of deep-lying skin defects. Famously successful in removing scars, dermabrasion also often arrests active acne and is frequently performed on teenagers before their psyche as well as their face is permanently scarred. It erases all but the deepest wrinkles and enormously improves the texture and colour of the face. . . . Case *history:* "I was 45, looked 55, due, I suppose, to the fact that not only had acne left my skin with memories but I'd been pursuing the sun as if it were going out of style ever since I was a kid. Shrivelled complexion, creases around eyes, forehead, chin—even on my cheeks. . . . At doctor's office was given sedatives that made me so drowsy I don't remember too much about the operation. A spray numbs the skin. Doctor sweeps over it with dime-sized, foot-pedal-operated brush. Takes 30 minutes. Wrapped like mummy from head to throat, sent home with escort, loads of prescriptions, and detailed behaviour instructions. 'Do nothing first 24 hours. Sit up as much as possible, and sleep with two pillows the first few days to minimize swelling.' Everything went according to schedule. In 10 days I was allowed to cleanse with bland soap. My face was scarlet for three weeks, and not totally de-pinked for a couple of months. But I was so enamoured of my new baby-type skin that I was right back in circulation, letting its glow show through layers of sun screen and unmedicated makeup, two weeks after the operation." . . .

Glowing help for winter complexions—the rich warmth of Tuscan sunlight

Opposite: New light, warmth, richness of colour to brighten winter months: a soft-but-lively new makeup plan called Sienna, by Ultima II. . . . It filters onto skin the warm, rosy-gold glow of a Tuscan summer afternoon—the same glow that illumines ripe wheat fields, fruit-laden orchards, vineyards heavy with grapes; that warms the flesh tones in Italian paintings of the High Renaissance. . . . Here's how this particular painting is done: on a pale-beige foundation, a peach gelstick has highlighted cheeks, chin, sides of face. Right over the cheekbones, a glow of new Deep Sienna Creme Blush; on the mouth, Sunlit Sienna Ultrafrost Lip Makeup. Eyes lightened at inner corners and under brows with Moss and Celery Eye Shadow. . . . Everything, by Charles Revson for Ultima II. . . . Dress, a midi shirtwaist of panne velvet sumptuously printed in red, green, gold, grey, black; long-sleeved, front-buttoned. By Chester Weinberg, in Staron velvet. Adolfo Russian sable bonnet.

DAVID BAILEY



HELP is on the way— for needy hair and scalp

MEDICAL WORD ON THE CURBING AND CURTAILING OF DANDRUFF

No glittering, glimmering Beautiful Head ever seems troubled by dandruff. For the listless ennui of dandruff-beset hair occupies the opposite pole from the healthy sheen that's the first fashion in hair. Yet we glean from medical sources that every other person has a current dandruff problem, from faintly annoying to severe; and that everybody, in at least one moment in her career, has an in-person experience with uncomely flakes. Beautiful Heads are as eligible as other heads, since dandruff is part of the life process, which involves old, used skin cells giving way to new ones. The difference with the Beautiful Heads is that they do unto their scalps as they do unto their faces, extend their discerning complexion care right up and over their scalps. They watch it. How? We asked a few Beautiful People dermatologists.

DANDRUFF QUESTIONS, DOCTOR ANSWERS

Is there any season to be particularly alert to scalp health? Yes. Winter, the doctors agree, is the menace. In summer, sunlight, frequent washing, outdoor living seem to work for the good. *What is the best way of preventing dandruff?* "Frequent shampooing" was one doctor's unequivocal answer. *Even with a dry scalp?* "Yes. So-called dry scalp is often just oily scales, which usually can be corrected by careful cleansing. Many people who've been shampooing every two weeks will find that scaling disappears if they switch to once or twice a week." . . . *What kind of shampoo?* In the absence of scalp trouble, it's not terribly important which shampoo you use, as long as it fulfills your cosmetic needs. But if there's any tendency to abnormal flaking, the shampoo becomes part of the treatment. For dry dandruff, the garden variety which is caused by under-production of oil, one doctor recommends Head and Shoulders or Selsun Blue shampoos twice a week. . . . For oily dandruff, which comes with excess oil output, he prescribes another regime. "If the patient can shampoo every day, she can use any shampoo. But if she can wash only twice a week, I suggest alternating her regular shampoo with an anti-dandruff one. . . . Tar is good for oily hair; it both cuts the oil and helps the dandruff. (Tar is, incidentally, the only shampoo for psoriasis of the scalp, which at least one out of a hundred people have.)" *What other treatment?* Watch the rinsing. Rinse, rinse, rinse—several minutes in cool running water. . . . If the hair is oily, use water and vinegar—or alkaline rinses that contain ammonia, borax, or potassium carbonate. . . . Keep hair spray to a minimum. . . . Avoid hot hair dryers, particularly if the scalp is dry. Take special care in dry climates. Watch the frequency of tinting and permanenting. If scaling does occur, the doctor may prescribe a colourless, greaseless steroid ointment. This both soothes the inflammation and controls the flakiness. Bathing the scalp in hot oils is helpful. . . . Some doctors prescribe estrogen for excessive oiliness. Oral contraceptives, because they affect the endocrine secretion, frequently improve the scalp—and the hair becomes more attractive. ("We do know," said one doctor, "that stoppage of the Pill is sometimes followed by hair loss in women. The Pill simulates pregnancy, and, as after childbirth, there is often a temporary hair loss.") . . . Ultraviolet light is often called upon to treat both dry and oily scalp disorders. Since the light initially increases oil production, it therefore aids the dry. Prolonged use of ultraviolet dries, and that, it follows, helps the oily. . . . *At what ages do which types of scalp trouble crop up?* Mild dry dandruff can begin in pre-puberty childhood. Oily dandruff is a common problem of adolescents. After menopause, as one doctor said, "Dryness of the scalp is a minor complication compared to the hair loss occasioned by the reduction of estrogens. This is, happily, preventable by adequate estrogen replacement therapy." . . . *What about diet and hair health?* One dermatologist urges his patients to watch their intake of carbohydrates and animal fats—especially nuts, chocolate, shellfish, butter, fried foods. Another feels normal variations in an adequate protein diet have no effect on hair. . . . There's controversy in the dandruff world. Meanwhile, it's comforting to know dandruff is one thing we can wash right out of our hair.

Jewel-bright makeup plan . . . new blaze for winter parties

Opposite: For holiday galas ahead, Hubert de Givenchy—who's something of a gala expert himself—proposes this ravishing new makeup: bright, blazing as the jewels and silks at the party, delicious in colour as a glass of Nuits-St. Georges held up to the light. . . . Concocted thus: First a layer of Givenchy Liquid Moisturizer, then Liquid Base Foundation in Rachel. Next, Shading Colour, in Blush, applied with a bold, free hand (no flinching here), high on cheekbones, over temples. Violet Brush-on Eye Shadow on the lids up to the brow bone. A thin line of Plum Eye Liner Cake goes over the lashes, and the brows are feathered with Blonde Brow Shade. The excitement on the mouth: Givenchy's Name Dropper lipstick in a jewelled shade called Rouge glossed over with Mona. Lastly, for a smooth-all-evening finish, it's all set with Porcelain Pads. . . . Everything by Givenchy, including the dress—his scarlet-printed faille long dress with a black velvet redingote; in Beauclere faille, Bianchini velvet; to order at I. Magnin. Alexandre coif.

DAVID BAILEY



HELP is on the way— for the figure that won't stop short of perfection

"THERE IS NO SUCH THING AS A PROPER TIME OR AGE TO CHANGE A FIGURE. THE BODY CAN BE REVISED AT ANY STAGE OF LIFE."

Often the route to body perfection is merely a matter of intelligent figure editing, deleting a sentence here, a whole paragraph there, and polishing up the whole like a delectable exclamation point. "Spot reducing" that's often called. . . . How then does it happen that when dieting people struggle to abolish inches from buttocks, thighs, ankles, they often find to their melancholy dismay that it's, for instance, only their bosom that's obediently fading away. Here, from experts, clues on the body's contrary ways—and how to get around them.

DOCTOR ON WATER RETENTION

We talked with a well-known woman internist about water retention, that feeling of bloat; rings and shoes too tight; weighing several pounds more in the evening than in the morning; puffiness of face, especially around the eyes. "When there is no pathologic condition, water retention is more commonly seen in women rather than men. All women have some water retention pre-menstrually. For instance, I have a young patient who is dieting. She's losing weight at a regular rate and one week she climbs on my scale and finds she's gained five pounds. She bursts into tears. She's been such a good girl and so forth. I'll ask her when she's going to menstruate, and she'll say in two days. Two days after she starts, she's lost the five pounds *plus* the amount she should have lost on the diet. This is normal hormonally induced water retention." . . . *Would you give this girl any medication?* "The girl who has real distress or who, because of irregularity, has pre-menstrual symptoms for a whole two weeks should be put on a diuretic (under supervision, of course) to make her more comfortable. This is not an intrinsic failure of her kidneys to mobilize and to excrete water—it is a cyclic imbalance of progesterone production." . . . *What about water retention and the birth-control pill?* "In normal females, there is a 3-to-5-pound weight gain. A woman who gains 10 to 20 pounds should be taken off the Pill—unless it's established that she's a glutton. That's another factor. Progesterone has an effect on the appetite. Women should be warned when they first go on the Pill that they are liable to be hungrier and they should diet rather strenuously. Cortisone and certain other medications contribute to water retention, too." . . . *And the menopausal woman?* "Very likely to have it. Remember that she still has a certain amount of ovarian activity, but not enough to produce a menstrual flow. If she's given estrogen, it brings her up to snuff and also gets rid of the water retention." *Say you come off a long airplane trip with swollen ankles.* . . . "That is not fluid retention. It is dependent edema. This is purely your normal volume of fluids except that you accumulate fluids in dependent portions because you're not moving. . . . Most people, unless they're moving around, should elevate their feet when they're sitting down." *Puffy eyelids and swollen undereyes in the morning?* "Dependent edema again. These can be helped by sleeping with a pillow. Sinusitis and allergy are often responsible for unusual swelling. Then some people have fat pads under the eyes. Fat deposits retain more than the ordinary amount of fluid. (Which is why you lose the most weight at the beginning of a diet. As the fat disappears, so does all the water it has trapped.) If the fat pads are removed surgically, there's no more puffiness." . . . *What about salt?* "There's no question that lowering the salt intake gets rid of a lot of water. The problem is that people develop a taste for salty foods and salt foods that don't need salt. There is abundant salt in nature. I would say that even a gourmet can survive very nicely without a salt shaker on the table. And often it's not required in cooking either. Personally, I think it ruins corn on the cob."

Masseur on cellulite

Alfred Kagan, N. Y. medical masseur admired by doctors, lawyers, and show-biz chiefs: "You find people under a certain emotional stress. They blow up and retain fluid, which settles under the fat or above it, makes a plate, and forms a layer all around a certain spot. When you move the skin in a special way you can see it—*peau d'orange*. That's cellulite." *Can you disperse it with massage?* "To a certain extent. But you have to be very careful. If you do too much, it jumps back. Same thing when you exercise. If you do too much, you're going to be tired, the fatigue will bring back more. Your body is still manufacturing it. That's why you find so many females going through a lot of pain and therapy and crazy diets and they don't lose an ounce of that excess fat, cellulite." *What do you advise about drinking water?* "Lots of uncarbonated mineral water, not cold and not with meals. 'I can not drink because I am full of fluid,' they say. But it has nothing to do with this. It's not excess fluid intake but deficient fluid elimination which produces this, and that can happen because of the glands, wrong diet, improper exercise, and, as I said, emotional stress." *Diet?* "No coffee—any kind of irritant like that is bad. No spices, soda pop, beer, wine, tobacco, alcohol; little or no salt. No rice, pasta, bread, sugar, pastries, soups." *Do you give your clients exercises to do at home?* "Yes. I find very few people know how to exercise without straining themselves. I give them stretches, a lot of relaxation, no isometrics. Isometrics are for somebody already in shape who wants to rebuild muscles. I prefer a woman with cellulite to do stretching, moving exercises, like modern dance, bicycle riding. Yoga is terrific. I also urge plenty of sleep and fresh air, pure oxygen if possible. Nightly warm bath with Epsom salts, scrubbing the affected parts with soap and a sturdy brush that's rather like a char's but still doesn't go too rough on the skin." *At what age should a girl or woman embark on this program?* "They start coming to me at twelve or fourteen for massage against tension—or they have flat bosoms and big legs. I have more results with kids like this because they obey. They're not yet tempted by the social life. . . . But there is no such thing as a proper time or age to change a figure. The body can be revised at any stage of life."

THE SHAPING-AND-TAPING SALON

We extracted this report from a delicious young creature who recently had five unpleasant inches taped away. Although she had gained only 4½ pounds, she'd suddenly spread from a svelte 34-23-34 to a rather flabby 35-25-39. "I felt sluggish, occasionally like an overblown balloon. I remembered the Benné Salon, where I'd gone while in college to dispose of pounds. 'Now,' said Anne Benné, a movie-starrish-looking blonde, 'your problem is inches.' She told me I contained a great deal of little *bals de suif,* liquid-cum-fat deposits that were saturated and suspended in fluid. The Benné method would remove the fatty deposits, tighten and firm up the tissue around the deposits by reducing the slack. To accomplish this, there would be paraffin wrappings, massage, and taping of the offending areas in cloths soaked in a non-toxic liquid solution that her late husband, Ben Benné, formulated. . . . For best results she suggested I appear for three-hour sessions five days a week for two weeks, at the end of which she guaranteed that if I also simply watched what I ate and drank, I would lose the uninvited inches. . . . Each afternoon I would strip and lie on a table where tapes soaked in a solution of hot paraffin were wound around my legs, abdomen, and upper arms. Lying flat on my back, I was left to sweat for 20 minutes. . . . Then a 45-minute deep massage. The first three days it really hurt a bit, especially at the sides of my thighs where the *bals de suif* resided. . . . After massage, another taping, legs to bosom, and then into a bright-yellow rubber suit. A hot liquid solution was poured over me, and I was left to sit on a plastic chaise. The first time I felt too hot and confined to do much, but after that I could work and read and even write for the two hours before I was untaped. Sometimes I ate cottage cheese or yoghurt, and I always had iced tea. . . . After five days of this I'd lost four inches from my derrière. After ten days, I was back to 34-23-34. . . . An interesting lagniappe was that not only my figure, but the skin tone on my legs had improved. The stretch marks on my hips and my upper legs from a lot of putting on and taking off of weight showed less. The dimples disappeared. Even my face looked better." . . .

The delectable Shrimp—a basic recipe

Grace is all, and Jean Shrimpton is all grace. It shapes the generosity of her smile, it kindles the in-love aliveness in her eyes, it floats her fluted voice like a petal on a pond, it outlines the elegant, effortless fluidity of her body. She is incapable of standing or slouching or stretching out her hand gracelessly, all of which is immeasurably pleasing because it is without guile. About the only premeditated shape-up she keeps to is miles and miles of London bicycling, but she loves that and would do it anyway. She walks, too. Not just across a photographer's studio or a drawing room, but across and up and down New York, fleet and joyous, paraboling waves of well-being in every direction. "I suppose," she told someone recently, "what I have most of is good common sense." Only a born beauty could say that with such delight. At right, The Shrimp is superbly undressed in a sheer, flowing Indian-print cotton robe and matching bikini by Snapdragon. $42. In junior sizes at Henri Bendel. Coiffure by Suga.

DAVID BAILEY

"...so subtly is the fume of life designed, to clarify the pulse and cloud the mind, and leave me once again undone, possessed..."

Edna St. Vincent Millay might have been writing about scent instead of sex. Or both, since they are inextricably bound, one with the other. Oxford gives "fume" a secondary definition as "something that goes to the head." "Per" can be translated as "thoroughly." And there it is—the buyable mystery. Perfume. The habit of perfume is ancient and delicious, and has always belonged to the women who please others by pleasing themselves. **Genevieve Waite,** young and delicious English movie star, left, is tenuously and temptingly covered by Kenneth Goldstein's brown leather webbed chest piece (Henri Bendel), probably smells of mist and white roses—very pulse-clarifying. Genevieve, opposite, halo-ed in golden butterflies by Robert Originals, is almost visibly breathing of jasmine, dizzying influence if there ever was one. For lots more on the intricate art of perfumery, see *Everything You Always Wanted to Know About Perfume but Never Thought of Asking,* next page. Ara Gallant coifs.

Genevieve Waite

AVEDON

Everything you always wanted to

What is perfume?

A highly concentrated, frequently amber-coloured solution that causes the human male to experience a rapid pulse, shallow breathing, impaired vision.

Do I have to wear perfume?

There is no legal means of forcing you to do so, no. However, neither are you bound by law to use lip gloss or to brush your hair.

But you think I should, don't you?

Absolutely and resoundingly. A scentless woman is incomplete, lacking impact, not entirely present.

But what makes perfume so earth-shaking?

Ah. The ancient Egyptians recognized early on that the nose has a mentality, a knowledge of its own; that the sense of smell transmits awareness of pleasure, danger, desire, nostalgia well before the mind catches up. It is a short-cut to the sub-conscious. Think of a man at a cocktail party. He is surrounded by the tumbled odours of food, cigarette smoke, alcohol, perfumes of every kind. Yet he is almost certain to recognize a fragment, a whiff, a tatter of scent somewhere in the room, and it will make him feel warm and urgent and unbearably restless until he tracks it down. You might be wearing that scent.

Do you mean that perfume is an aphrodisiac?

Technically, no. However, the proximity of satiny skin, smelling of patchouli and passion-flower, with a twist of jasmine, is boundlessly more erotic to the male nose than the same skin smelling of talcum powder.

How do I choose a perfume?

Experiment. Start off with smallish quantities of several, and conduct silent surveys. (Little dinners and evenings for two are best for this type of research.) As you grow more power-mad, you might even try mixing your own from two or more existing numbers. We have known several women—all French, as it happens—who have had a *succès fou* in this area, and who would be put to the rack rather than reveal their recipes.

How will I know I have the right scent?

A responsive man will let you know by inhaling deeply and saying "Mmmmm, you smell good." Or just "Mmmmmmmm." He will also provide a steady, unsolicited supply of whatever it is, to make sure you don't run out.

Should I stay true to one perfume?

Only the Real You can decide that one. One friend tells us she has a winter smell and a summer smell. Another, slightly manic-depressive girl keeps a largish but tightly calculated group of perfumes to fit her moods, and will douse herself in a high-voltage shocker when she's bouncy, then turn to a wistful bouquet for her poor-little-me moments. (It should be noted that she is as Clausewitz on strategy, and her choices—vis à vis men—are made with deadly accuracy.)

What is the most effective way to use scent?

From the toes up, hitting all the pulse points on the way. Your wrists, your throat, your bosom, your inner arms, and the soft skin between your thighs all qualify. Backs of knees are fascinating, and backs of necks are crucial.

What if a man says he doesn't like perfume?

That calls for a somewhat oblique, or sneaky modus operandi. Choose a lush, flowery scent (as against a sharp, vervy one), and do your drenching hours before snuggling up to your nearest and dearest. This gives the top note a chance to dissipate, and lets the heart of the perfume incorporate itself, in some mystical way, into the substance of your skin and hair. Even the most worldly man is then convinced it's your very own smell that melts his marrow and invades his bloodstream.

And if a man's cologne drowns out *my* perfume?

Tell him, in your most winsome way, that his lotion, although splendid, obliterates his personal, thrilling skin smell. Then buy him a bottle of something that resembles your own perfume as closely as possible.

Why does perfume cost so much?

It doesn't. If you amortize it over a month, it comes to much less than either cigarettes or Bloody Marys and is far better for you. Besides, the perfume-maker puts his heart, his expertise, endless time, and about two hundred different kinds of flowers, grasses, roots, bases, oils, and fixatives—many of them staggeringly expensive—into one glorious bottle.

What roots and grasses and fixatives? Can you be more specific?

You'll find an alphabetized list on the page facing. That should give you a sizable inkling of the chemical and cerebral liaison between you and perfume.

know about **PERFUME** but never thought of asking

Ambergris Means grey amber. Odorless, porous, fatty substance, unsurpassed as fixative for perfumes. Rare, expensive, difficult to find. Actually spew of sperm whale goaded by indigestion, in same way as oyster, maddened by a grain of sand, is driven to make a pearl.

Bergamot Small, fragrant member of citrus family tree. Flourishes only in Calabria in southern Italy. Fruit looks like green orange. Inedible, but bursting with oil essential to making zippy, tangy perfume.

Cologne Refreshing splash, originated in city of Cologne in eighteenth century. Combines fragrant herbs, flowers, oils with alcohol. Dilute of perfume.

Divisions Categories into which scent varieties fall, such as Floral Singles (gardenia, violet, lilac, et cetera), Floral Bouquets, Spicy Bouquets (including cinnamon, ginger, clove), Green Scents (woodsy, mossy, grassy), Musky Blends (made with musk, amber, sandalwood, civet, patchouli and other far-eastern mysteries), Citrus, and Modern Blends (man-made departures and innovations).

Erotic That which arouses sexual desire, or makes itself felt through an appeal to the senses. The nose is especially vulnerable to erotic stimuli.

Fixative (see Ambergris, Musk) In perfume, a substance that sets or binds the more volatile ingredients and keeps them stable and harmonious.

Grasse Perfume capital of the world. Ravishing eighteenth-century town in France's Alpes-Maritime. Flowers grow in mad abandon, and no sooner are they plucked and stripped of their perfume-producing petals than more crowd the slopes to take their places. The oils of these roses, orange blossoms, violets, jonquils, acacias, mimosa, and jasmine are shipped all over the globe.

Herb Seed plant that remains soft and succulent and never develops bark. Used specifically for medicinal purposes—or, more romantically, for scent or flavour. Lavender, rosemary, Clary sage, and costus are most aromatic and therefore most used by makers of perfume.

Incense Perfume that is burned to create a fragrant atmosphere. Offerings to gods, in ancient Rome. Most charming categories come from Chinese, to whom perfume means incense. They divide it into six basic types: Tranquil, Recluse, Luxurious, Beautiful, Refined, and Noble, each of which is meant to induce a corresponding mood.

Jasmine Most precious of perfume ingredients. White, intensely scented, reaches peak at dawn. It gives fullness and voluptuousness, and every good perfume contains at least a pinch. Name derives from the Persian *yasmyn;* the Hindu poets call it "the moonlight of the grove"; to the Chinese, it means sweetness in woman. So far, jasmine has never been duplicated by man.

Kinds The numberless forms in which scent is materialized. Perfume, cologne, toilet water, sachet, soap, bath bubbles and bath gel, fragrant oils, powders and soothing lotions, candles, towelettes, and hair spray.

Linger Cling, persistence, tenacity of a scent. Perfumes that use musk or civet as a fixative are very clingy, but most perfumes last well enough if sprayed generously.

Musk Cherished fixative, found in scent glands or pods of abdomen on male musk deer. Strongest during mating season. Habitat, Tibet. Species in danger of becoming extinct. Dried pods nearly odourless, but when moistened, become ambrosial, almost overpowering message.

Nose Man possessing fantastically intuitive and creative sense of smell. Vivaldi of the perfume world. Composes fragrant harmony as if building sinfonia concertante. Very few great Noses anywhere. Home base usually Grasse.

Orange Flower Symbol of weddings, ardent and sweet. Adds fullness, fervour, intoxication to perfume. Believed to have originated with Saracens and brought by Crusaders to enchant Europe.

Patchouli Wild, haunting odour, possibly most intense in the whole plant kingdom. Patchouli oil derived from leaves of East Indian plant, used mainly in perfumes that breathe of the Orient. Myths infer strange powers.

Quiver Verb both intransitive and intransigent, without which perfume is just a highly concentrated, frequently amber-coloured solution.

Rose Ubiquitous and encompassing scent. Half a ton of petals must be crushed to make one pound of rose attar, but no perfume with soul is quite complete without at least a flicker of its scent.

Synthetics Fragrant inventions of man, born in a laboratory. Sometimes based on real flowers, often total fantasy. They produce en masse what nature does a drop at a time and so take the heat out of otherwise often fatally feverish prices.

Top note The initial statement of a perfume, the headline that salutes your senses before you absorb the full, inclusive story. Has been likened to the spiralling surge of a solo voice that carries a musical message, then recedes to let the harmonious thrill of the orchestra take over.

Unisex The unprecedented and miraculously simple discovery that a delicious smell is a delicious smell whether on male or female, and is a source of pleasure to both.

Vetiver Splendour in the grass. Superb and much-used essential oil derived from roots of the aromatic grasses which grow in Java, Haiti, South America, and a few *au fond* very *other* places. Intense, smouldering, fraught.

Woman Adult human female. Best examples proud of womanhood, consider it footling to be referred to as girls. Womanly women attractive to men at any age. Usually laughy, scrumptious looking, and divinely fragrant.

X The unknown, the puzzle, the uncharted element in perfume that emerges when it touches your skin and takes on some frangible intangible that is you alone.

Ylang Ylang Means "flower of flowers." Poignant, almost unearthly odour. Woven into love-garlands by island beauties. Rounds and subtles Oriental perfumes, urges single-flower essences to highest achievement levels.

Zanzibar Where the air is thick with the spicy breath of cloves. And where would carnation perfume be without clove oil?

VISCONTI

HIS TOUCH OF "THE DAMNED" IN PARADISE

ON ISCHIA THE GREAT ITALIAN DIRECTOR LUCHINO VISCONTI HAS CREATED A MINIATURE ART-NOUVEAU PRINCIPALITY FROM A DOVECOTE. PHOTOGRAPHS AND TEXT BY KAREN RADKAI

From the top of his tower on the top of a mountain on the Italian island Ischia, Luchino Visconti flies the Visconti flag, *above*. This symbol of one of the oldest and most famous families in Italy, for generations the rulers of Milan, still appears on public vehicles in Milan.

Luchino Visconti, *right,* director and innovator in films, opera, theatre, rules and orders this serene, haunting, and superbly arranged retreat, "La Colombaia." He was photographed here polishing a silver Art-Nouveau vase by Hugo Leven. *Opposite page:* A dramatic, benevolent fortress, "La Colombaia" with brilliant stuccoed walls, whitewashed road, pale-pink geraniums, and black-and-white "Justiniani" tiles from Naples across the bay.



VISCONTI



At "La Colombaia" German, Austrian, French, Belgian, and English variations of Art Nouveau mix with Roman and Etruscan antiques. In the entrance hall, *this page*, a Koloman Moser table, as asymmetrical and graceful as a tree, and a rough stone niche hold Art-Nouveau vases and figures. The hats came from the Bahamas at the time of the opening of Visconti's film *The Damned*.

Opposite page, top: The magnificent shimmering designs by Galileo Chini for *Turandot*, the last designs done during the life of Puccini, the opera's composer, line one room given over to these masterpieces. The staircase, right, designed in the spirit of the period, leads to Visconti's tower bedroom. *Opposite page, lower left:* A glimpse of a loggia, tile-floored, overlooking terraces of flowers below. *Lower right:* In Visconti's bedroom, a desk by the Austrian architect and designer Josef Hoffmann, who in 1903 founded the Wiener Werkstätte, a focus for designs running counter to Art Nouveau—the desk perversely loaded by Visconti with Art-Nouveau figures, including a Moser lamp. The room is curiously like a set from *The Damned*, brooding, almost Germanic, as if the tower's window overlooked the North Sea instead of the butterfly-blue Mediterranean.







KAREN RADKAI

VISCONTI

At "La Colombaia" time curls back on itself like an Art-Nouveau whiplash. On the loggia, *opposite, top,* early nineteenth-century Sicilian pottery surrounds a Charles X table. On Neapolitan tiles, mats and cushions add an Oriental look. *Opposite, below:* In the living room, one of the Liberty English wallpapers that gave Art Nouveau, in Italy, the name "Stile Liberty." On the marble mantelpiece, a beautiful, attenuated sculpture, "Two Boys," by the Belgian Georges Minne, stands between two superb silver Leven vases. The lamps and vases filled with roses are by Josef Hoffmann. *Above:* A vitrine built into a window overlooking the sea glows golden in a sunburst that lights the iridescent collection of graceful, long-necked translucent vases by Lötz-Witwe, masters of the Austrian Jugendstil. *Left:* A twilit terrace shaded by a Roman market umbrella.



VISCONTI "A fierce perfectionist, intensely loyal to his past, his friends, his art"



BY KAREN RADKAI Luchino Visconti's work style and life style have a school of followers. He is fashion; his simplicity is envied, admired. In films, opera, theatre, he creates the new, the trends. He translates his feelings into work. Yet Visconti is a man who does not consciously strive for perfection: It seems that he is simply incapable of imperfection. His work and life are curiously outside the competitive mainstream. He is emerging as the Proust of the modern cinema in a sense, without suffering the complex attacks of snobbery Proust suffered from. The similarity stems from the intensity of relived memory.

Luchino Visconti was born November 2, 1906, in Milan, Italy. His father and mother looked somewhat alike: large burning oblique eyes, strong brows, and the Etruscan noses that identify almost all members of the family. There were many children, and when the family travelled to Paris, a whole railway carriage was needed to carry them and the maids and governesses. Their mother the Countess Visconti di Madrone, later the Duchess of Grazzano, was the greatest Italian beauty of her time: strong and individualistic, romantic and vulnerable. There is a story that during World War I a German General asked her for an interview. Rather than have her hand kissed by him, she cut her hand with a knife and bandaged it. To think of the Boldini woman, the absolute vision of romantic beauty tinged with mysterious sadness, is to think of her. She brought her sense of theatre to her dresses—clouds of chiffon like sighs—her wide-brimmed hats, small parasols, and the brooding face looking out like a beautiful tragic Duse. In Luchino Visconti one sees his mother's eyes.

Visconti's father, tall, handsome, the brilliant amateur director for the private theatre at Palazzo Visconti, was a perfectionist, creator of the village Grazzano, and undoubtedly the great Romantic figure of his era. This rich and beautiful family with its gaiety, elegance, and passion for living left an indelible mark on Luchino.

Visconti is intensely loyal to himself whether he is making a film or directing an opera or play. The rhythm of his life remains the same: regular, luxurious, utterly comfortable, and, many times, feudal. On the Italian island of Ischia, he has transformed "La Colombaia," the lovely white Neo-Gothic tower once inhabited by doves, pigeons, and God knows what, into a string of small villas connected with the tower by a bold curving road, brilliantly whitewashed. The villas form a splendid patchwork spreading loosely over a mountainside of olive, lemon, and pine trees. The terraces leading to the sea are wild forests of carefully planted hortensia, gardenias, rose trees, and bushes of pale lavender and faded pink that match the iridescent vases in the house.

The villa contains a beautiful collection of Art Nouveau, Jugendstil, Liberty, mixed with soft black leather and golden Charles X cabinets. Sculptures by Georges Minne; vases of polished silver by Hugo Leven; voluptuous angels by Polowny of the Wiener Werkstätte. A golden table with perfect Laliques shimmering like opals in the afternoon sun.

Life at "La Colombaia" moves with hypnotic grace: orderly, quiet, the hysteria of modern, driven life lacking. Early breakfasts. Swims off the rocks in a copper-sulphate blue sea. Cooling drinks brought to the rocks by invisible servants. Long delicious lunches in the cool and vast dining room with opalescent vases by August LeGras, Maurice Denis, Daum Frères of Nancy, and an occasional Emile Gallé basket re-created by the chef in spun sugar and broken to everyone's fright by Visconti.

Luchino Visconti spoils his friends in a very special way. Sensitive and introspective, he anticipates desires. His concern for the most minute detail concerning his guests' comfort is always evident. Iced drinks, ranging from V-8 to champagne to orange juice or Coca-Cola, are neatly tucked away in the small refrigerator camouflaged in a kitchenette "à l'Art Nouveau" in each guest house with its small salon, terrace, and cool bedroom. Fresh, enticing bouquets of jasmine and roses stand on each table and dresser. Silent, immaculate, peaceful service. The possibility of a nap after lunch in a deeply silent room prepared with sheets turned down and triply drawn curtains, deep green velvet with gauze curtains dyed the same colour, shutting out the light and the scraping of the cicadas. Ten minutes of that are like a normal eight hours of sleep.

Evening begins at seven-thirty, a few friends gathering at the terrace (there is only room for six people) where gardenia and tuberoses spread their fragrance on the night air. One feels very well indeed. Visconti in a jovial mood: funny, witty. He does not care for fools and his mimicry can be devastating. But so is his impulsive, wild generosity, his fierce loyalty to his friends, his genuine sympathy for talent and intelligence, his true modesty, his natural pride, his shyness, and above all—his own self, natural without affectation or artifice, without pretensions or façade. No wonder he is always himself and the embodiment of his family.

Visconti's family with its love for each other, the tragic deaths during World War II, the beginning of a new era, the loss of the old one are the real sources of Visconti's artistry. All his films deal with family and most memorably with the disintegration of family, the metamorphosis, the nostalgia of a lost past. Visconti apprenticed in Paris with the French film director Jean Renoir. He came into his own during World War II with the first great (Continued on page 204)

Visconti's nostalgia draws a lifeline through centuries. *Opposite, top:* An Etruscan terra-cotta figure, resting on a terrace of brilliant tiles in a thicket of hydrangeas and butterflies, looks mysteriously like a prefiguration of Luchino Visconti as a boy. *Below:* A collection of Gustav Klimt, each work framed in plain aluminum, hangs in Visconti's bedroom with its golden Charles X bed and exuberantly embroidered Victorian love seat.

KAREN RADKAI

VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

The way they wear leather in sun country . . .

It's unique, special. Here, two "look-at-me-I'm-wearing-leather" looks in European sun spots . . .



1



2

PATRICE CALMETTES

1. *Marbella.* Seen at Beni's beach, a girl laced in and loaded down with leather belts designed by Rudann, Canadian artisans —sold for $8 to $20 at the beach boutique shack, "Toad." . . .

2. *St. Tropez. Harry Noordhoek* is one of four fellows who create with leather and anything brass and bold they find. This wonderful wild assemblage they call the "sunsuit." The boys hope soon to open a workshop outside Amsterdam. . . .

JACK NISBERG



MAURICE HOGENBOOM

Talitha Getty in Saint Laurent's new romantics . . .



3. ***Talitha Getty*** poses for us in two of Saint Laurent's new Rive Gauche beauties—loaded down with old world romanticism—with full-blown sleeves, voluptuous décolletage, clasped waists, rounded hips—very warm, all womanly. . . . Interesting that he is doing this. . . . **4.** Rather Juliet, it's made of dark-green, Burgundy, black velvet combined—laced bodice. $295. . . . **5.** Rather Victorian, of black moire, the bodice buttons with jet. $210. . . . Both: December, Saint Laurent Rive Gauche, 855 Madison Ave. . . . Look at photo 3 again—beautiful, too, the way Talitha wraps and twines, turbans her head. . . .



VOGUE'S OWN BOUTIQUE *Continued*

Macrame. Everybody's doing it. It's the old-as-time art of knotting string, rope, cord, thread, yarn—making designs of knots into belts, bracelets, necklaces, weskits, bags, fringes —whatever. And suddenly everyone is into it again . . . a report from the recent Renaissance Fair outside San Francisco has the folks dotting the hills, all working away at their Macrame-ing. . . . A popular boutique in Manhattan devoted to things made of Macrame is called Macramania, 886 Ninth Avenue. . . . Handy book explaining the background of Macrame and instructions on how to do it, by Virginia Harvey, is called *Macrame—The Art of Creative Knotting,* published by Van Nostrand Reinhold. About $9. Available at Macramania also. . . . ***A lot of people would like to, but most of them can't do it as well as Gloria***—that's the art of collage. Gloria Vanderbilt Cooper, who makes the most enchanting, imaginative "paintings" of collage, has explained how you do it in a new book, published by Van Nostrand Reinhold, called *The Gloria Vanderbilt Book of Collage.* Even if you never get the hang of doing it, the book—with its lacquered violet cover, glamorous fairyland photograph of Gloria, and lovely colour reproductions of some of her collages —is so pretty to have lying around. $9.95 at bookstores. . . . ***It's enchanting***—a new boutique for children that is irresistible, even if you have no children hanging around to buy for. . . . Wendy's Store, 1046 Madison Avenue, is run by an enchanting grown-up waif wafting around in an ankle-length Indian cotton print dress, named Wendy Worth. And what she designs and sells are teeny-weeny Indian cotton-batiste print shirts and dresses with smocking; minute blue-jean jackets; velvet jeans . . . everything one is dying to put a child in. . . . Prices range from $10 to $80. . . . ***Speaking of things Greek*** . . . interesting how so many of the newest-looking shoes turn out to come from there. . . . Some of the nail-headed boots and higher-heeled, more pointed-toe shoes at Bendel's and Galleria are made in Greece. . . . Also Greek are the mad and marvellous mules with appliqué designs and crazed thick heels at Goody Two Shoes, 244 East 60th Street. . . . ***Frontline reporting . . .*** Gloria Emerson, The New York Times's first-rate, frontline reporter in Viet Nam is a serious, superb journalist. But she's also a woman . . . and she used to cover Paris fashion, which can't help leave its mark. . . . It's reported that when Gloria is out in the field in her beige jeans, green bush jacket (made by a tailor in Nairobi), and army boots, she wears in the Far East tradition a diamond ring for good luck and safety. . . . ***Hurray! Mary Quant now has a boutique here.*** Nice news to know that there is a place where you can find the complete Mary Quant line of thinking and designing in one spot. Second floor, Bonwit Teller, New York. . . . ***Do you wear glasses?*** Do they have a way of sliding down your nose because, of course, they're huge and weigh a ton? . . . Well, as we like to tell you practical things once in a while—try Optic-Aids. They're little circles of rubber-band material that slip on over the temple-grabber legs of the glasses and slide down to the hinges where they do some magical thing. Anyway, your glasses stop slipping. Made by the Emco Co., six pairs, 89c in drugstores.

Greece: Jewels . . .

They're spectacular, beautiful—the jewels that are designed and made by the artisans in Greece. . . . Here, a sampling photographed in Athens and Mykonos . . .



PATRICE CALMETTES

1. ***Florence Grinda*** in a spectacular collier—swirls of gold-and-green enamel, like coils of snake, caught in a clasp at the bosom. Designed by Illas Lalaounis for famous Athens jeweller Zolotas. . . . **2.** Persian and Greek jewels mounted as a choker, another necklace slung around the top of a strapless dress. Both, one of a kind by Madam Pandona for her well-known Athens boutique, Pandona. . . .



3



4



5



3. Ancient Greek gold-buckle belt from Pandona boutique. . . . **4.** ***Eleni Georgis*** in one of the one-of-a-kind body jewels found only in Athens. Minoan inspired, designed to wear over a bikini. By Illas Lalaounis for Zolotas. . . . **5.** Eleni again in belt and earrings of cabochon stones laced in gold. From well-known jeweller Maroulina on Mykonos. . . . **6.** ***Marina Benaki*** in ancient headdress with hanging silver baubles. From Pandona. . . . **7.** ***Eleni Georgis and Penny Velissaropoulos,*** Penny in one of the printed caftans she designs for her boutique in Athens; Eleni in golden-coin body jewels from Maroulina, Mykonos. . . . **8.** Eleni in ancient-Greek-coin cap from Maroulina. . . . **9.** Body jewel by Pandona. . . . **10.** Eleni Georgis wrapped in a fabulous body jewel, a golden serpent designed by Illas Lalaounis for Zolotas, Athens. . . . ***More on next page***



6



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9

10

MARY RUSSELL



If we could wear what the Moiseyev dancers wear—

1. *Caught here,* in an uncharacteristically quiet moment, three of the Moiseyev Dance Company's superb artists, Rudy Khodzhoian, Lev Golovanov, and Boris Sankin, photographed during the company's recent tour of the United States. We love the way the Moiseyev men leap and fly and spin through the air, but oh boy, what costumes! Based loosely on national folklore dress, the men wear gaucho hats, small neckerchiefs, black jackets over bare chests, super cincher belts decorated with silver metal coins, serape pants that wrap on over under-pants of white muslin flounced in eyelet . . . shiny black boots. . . . Wow! . . .



The wrap

2. *Emanuelle Khanh* is one of the experts at wrapping her head in alluring ways—when she does it this way, coiling her long hair into a wide ribbon of pale-gold Mylar jersey, pulling a strand of hair out one side—it's very Ingres, no? . . .

MARY RUSSELL



Like mother—

After ***Mary Russell,* 4,** had her hair shaped, layered, cut to move in nature's own way by Christophe at Carita in Paris, she went back to Geneva, picked up the scissors, and gave daughter ***Kitty Russell,* 3,** the same nature's-way coif. . . . Proving—that what's good for mother is good for daughter . . . or that this is a great haircut . . . or that the two Russell girls are equally enchanting. . . .

ARNAUD DE ROSNAY

NOISE

(Continued from page 151)

rounded by a monotonous hissing noise." Insiders long have referred to hospitals as "acoustical torture chambers."

Whether sick or well, people need undisturbed sleep. Difficulty in falling asleep is associated with tension, resentment, or frustration. Noise may contribute to any or all of these emotional states. Dr. Edward F. Crippen, Deputy Health Commissioner of Detroit assigned to investigate that city's 1967 riots, suggested to the 95th Annual Meeting of the American Public Health Association that part of the tension found in ghettoes may be attributable to interrupted sleep. "The din of the modern city," he said, includes "noises far above levels for optimum sleeping. Result: insomnia and instability."

"Of all effects of noise," concluded England's conservative Wilson Committee, "repeated interference with sleep is least to be tolerated because prolonged loss of sleep is known to be injurious to health." In the waking state, sensory overload could be harmful.

Annoyance must be considered a biological protective mechanism comparable to other feelings of discomfort such as hunger, fatigue, cold, or heat—all of which are life-protecting warnings. Dr. Samuel Rosen, a distinguished ear surgeon and medical researcher, wrote that "during exposure to strong light the eyes can be protected by closing the lids, but the ears have no lids and are always vulnerable."

Noise annoyance can be a health problem if—

1. the victim is a night worker who must sleep days;
2. the victim is doing mental or creative work;
3. the victim is ill or convalescing.

To be dismissed as merely an innocent irritant, noise must be brief, not too loud, occur only during normal daytime periods, and be of a specific quality and type.

If noise stress activates the biological organism to seek quiet, what happens when that need can not be met? A person can do something about hunger, thirst, and fatigue, but what happens if he can't avoid noise? Perhaps the unmet urge for escape is responsible for the acts of violence triggered by noise. Extreme hunger and thirst have forced men to behave irrationally. Is it not conceivable that unrelenting noise may also produce acts of violence?

Future research may implicate the daily dosage of noise intrusion as one of the factors in parents' over-reaction to their children. Both father and mother may be working in noisy environments. A mother subjected to either noisy home appliances or office typewriters, automated equipment, and unshielded conversations is not as likely to behave as calmly as one who has not been noise-stressed. Paradoxically, the indiscriminate use of background music in work situations can be irritating. Do all office workers behave like cows and really produce more if forced to listen to music?

Most noise victims, however, do not give vent to their anger. Since they usually have no rights against the noise source, they turn their rage inward. Or, even if there is no conscious awareness of the irritation, the organism is tensed.

One result of the unreleased tension may be headaches. Dr. Arnold P. Friedman, the psychiatrist-neurologist who runs the headache unit at Montefiore Hospital in New York, believes that tension, or "nerves," accounts for 70 per cent of the headaches that are so severe they annually send twenty-four million Americans to doctors for help.

A sudden rise in blood pressure may cause a headache.

Noise causes a sudden rise in blood pressure.

Headache pain may be caused by contraction of the head and neck muscles in response to stress.

Noise causes stress.

Many headaches occur when the blood vessels around the brain swell and impinge on a sensitive nerve, or when the blood supply to the brain is choked off by tense neck muscles. The muscle tension constricts the arteries, and the subsequent dilating phase is the painful phase.

Noise tenses muscles.

Migraine headaches are most often triggered by emotional factors in persons whose blood vessels are predisposed to painful changes in diameter.

Noise changes the diameter of the blood vessels.

Can noise cause headaches? No one knows, but it seems plausible that a dose of quiet could hurt aspirin sales.

It should not be surprising that the repeated acoustic shocks of appliances and transportation produce tension. It is as if the response to each unexpected signal were that of a total alert, with the body responding with maximum preparation for the unexpected.

Someday, noise is likely to be implicated as a factor in frigidity. Sudden noises will be discovered to short-circuit the sexual response by shunting it to a secondary track while the body goes into a state of alert. Noise is the most personal and psychologically intimate of all the forms of pollution. It allows impersonal machines and other human beings to get unbearably close.

Doesn't noise violate the "zones of sensory experience" described by the anthropologist Dr. Edward T. Hall? Certainly noise is a trespass of the "social zone," four to ten feet from the body, and a trespass of the "personal zone," a little more than arm's length. But it seems to me that what makes noise so unendurable is that it also violates the "intimate zone," the one associated with lovemaking, comforting, and protecting.

Given all of this, there is good reason to suspect that in addition to chemical and physical reactions, noise plays havoc with our minds and our emotions. It is difficult to believe that noise which irritates, disturbs sleep, and constantly jars our

(Continued on page 196)

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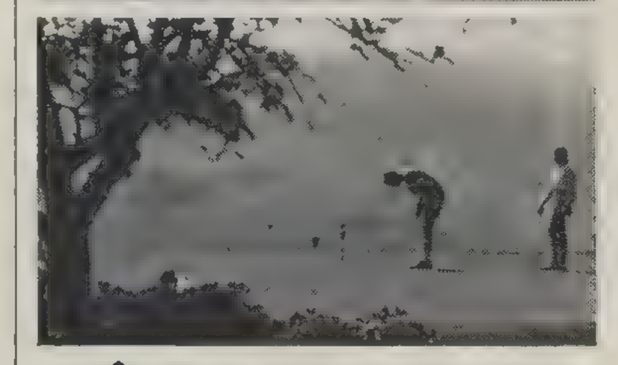
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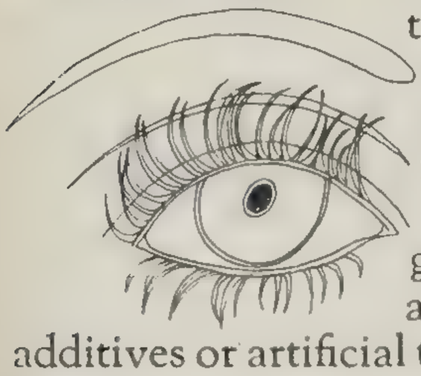
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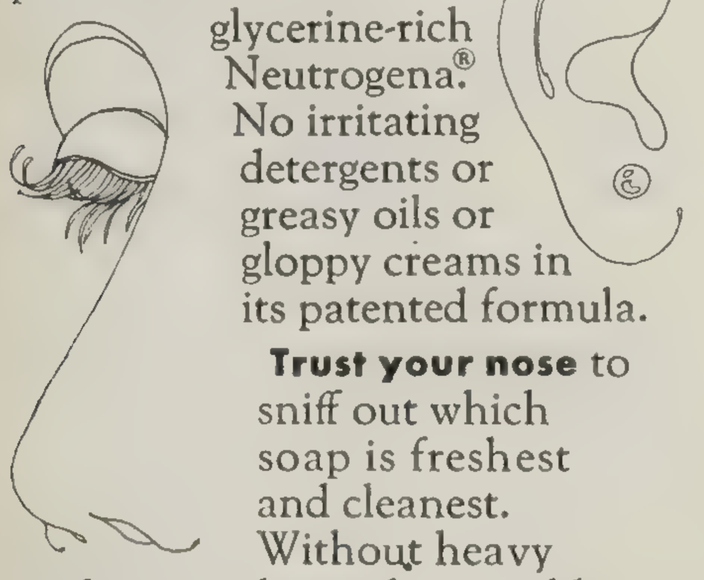
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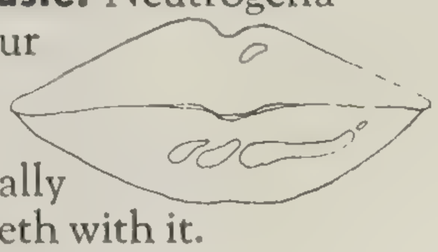


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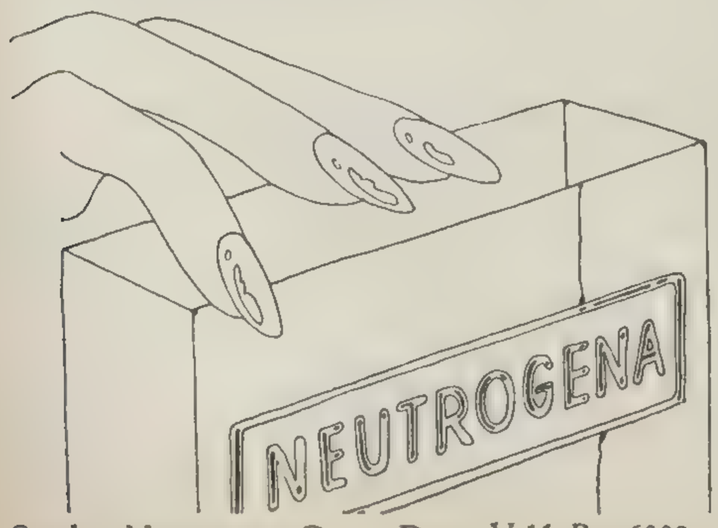
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NOISE

(Continued from page 195)

nerves, just goes in one ear and out the other. Dr. Samuel Rosen wrote: "It would seem that loud noise can increase body tensions, which can affect the blood pressure, the functions of the heart, and nervous system. . . . We now have millions with heart disease, high blood pressure, and emotional illnesses who need protection from the additional stress of noise" (*Medical Tribune and Medical News*, January 4, 1968).

As if to corroborate the latter point, *Lancet*, the magazine of the British Medical Association, reported that there were more admissions to a psychiatric hospital for people who lived near Heathrow Airport than admissions to a similar hospital located in a less noisy area. The type of person most affected, according to that report, was "the older woman not living with her husband and who suffers from neurotic or organic mental illness." The researchers were careful to point out that airport noise is not necessarily the cause of mental illness, but statistics seemed to show that those with a predisposition to mental illness reached an acute stage requiring hospital treatment more readily than those living in quieter areas.

Medical research has reported emotional disturbance to influence the common cold, attacks of asthma, and even the state of one's gums. (Dentists are being urged to include some psychology in their treatment.) Other medical researchers have suggested a link between emotional states and the ability to ward off disease states, or to get well once illness has developed.

At the December, 1969, meeting of the American Association for the Advancement of Science, Lester W. Sontag, M. D., presented a paper on noise as a threat to the fetus. Enough research has been done, reported Dr. Sontag, to indicate that the embryo is vulnerable to environmental stresses, including sound pollutants. He cautioned that the unborn be protected from excessive noise exposure. The West Berlin Health Department has issued a regulation prohibiting the employment of pregnant women in noisy industries. The health officials believe that an extremely noisy environment is not desirable during pregnancy.

Whether or not noise annoyance is a health problem depends, to some degree, on the price to the human organism of "adapting," of making the necessary adjustments to an abnormal situation.

In 1966, Karl D. Kryter, who does research for NASA and the FAA at Stanford Research Institute, reported: "There is evidence that following an initial adjustment to and learning the nature and meaning of one's noise environment people become less, rather than more, tolerant of continued exposure to aircraft noise."

"The most dangerous noise," wrote Gerd Jansen, "is noise we are accustomed to, that we do not 'hear,' such as traffic noises. These are the noises that cause physiological responses because of their intensities or frequency-ranges. They do not lend themselves to adaptation." Jansen is quite concerned about the impact of this noise to which the person is accustomed but which does not convey information. Such a sound can be the constant roar of traffic that becomes, for some, an unnoticed part of the environment. Loud air-conditioner noise is another example. One of the proposals for Federal research on the effects of noise would require the placing of sensors on the body of a woman to determine various reactions to the noises in her home environment.

The effects of noise so far discussed are known as non-auditory. How serious these non-auditory effects are is the subject of controversy. But there is one physiological effect about which all doctors agree. For giving us speed and convenience, technology demands part, and sometimes all, of our sense of hearing.

Noise can cause deafness: not the trauma of an explosion but the cumulative effect of prolonged exposure to noise below the levels produced by the Chicago and New York subway systems.

Our ears, like our hearts, work twenty-four hours a day. The excessive acoustic stimuli to which modern man is subjected —or subjects himself—so abuses his sense of hearing that medical men speak of two phases of "ear life": the length of time the ear will serve us for hearing a wide range of sounds, and the length of time the ear will serve us for hearing speech.

Amplified music has developed into a threat to hearing. It seems that every doctor or audiologist who takes a reading in a discothèque is assured of a newspaper headline about the dangers found there. Theories about *why* the threat of amplified music makes news range from the one that society is attacking the rebels where it hurts, to the other extreme that there is genuine concern for our young. Whatever the reason, no comparable concern exists about the deafening situation in factories and computerized offices. Is it that adults don't matter, or that factory noise is not as exciting as the "big beat"?

Amplified music's impact on hearing is a touchy subject, yet it can not be ignored. Electric guitars and other amplified instruments have produced levels of from 90 to 105 decibels, with peaks of 130 decibels. These amplified sounds are especially hazardous to hearing for speech. This problem, like all noise problems, is international. Levels in Copenhagen nightspots frequented by young people have been found to exceed 120 decibels, a definite health hazard.

Unfortunately, the relationship between temporary loss of hearing, which is the usual experience, and permanent loss is not yet understood. The head of the division of otolaryngology at the University of Florida tested his daughter and nine other teenagers before and after a rock-and-roll session not long ago. Although he found measur-

(Continued on page 200)

THE COOK AS COMMUNICATOR

In Paris, Jacques Manière speaks in the kitchen

By Ninette Lyon

Jacques Manière, the volatile, voluble owner of the Left Bank restaurant Le Pactole in Paris, likes good talk about food as he does a good meal. He said, "Food is a kind of communion between him who makes it and him who eats it." To make that exchange lively, "The essential thing is subtlety, a shade of meaning. . . . The creation of a dish is not the following of a recipe, but deciding how it should be made, like a painting, with harmony." Manière's dishes, like his mind, are witty and spirited. Here, quotes, menus, recipes for starred dishes.

"A menu is made up of continuity and opposition at the same time."

Ballotine of duck with cherries
*Lobster à l'Américaine
Champagne Blanc de Blancs
Crêpes stuffed with raspberries, flamed with raspberry liqueur

A MARITIME MEAL:

*Hot stuffed oysters
*Fowl with lobster
Red Vertus (natural wine from Champagne)
Crown of rice
Saint-Honoré

*Mussels in vol-au-vent cases
*Chicken with vinegar
Cheese
Pomerol '55, '57, or '61
Salad of red fruit or peach Melba

"If a housewife does not want to serve lobster two days in succession, she can either freeze the Lobster à l'Américaine or freeze part of the sauce to use later for the Chicken Stuffed with Lobster."

LOBSTER À L'AMÉRICAINE Four servings

2 lobsters
2 onions
4 shallots
1 carrot
2 leeks, white part only
Butter
Oil
1 quart dry white wine
½ cup Cognac, Armagnac, or Scotch
4 tablespoons tomato paste
Bouquet garni of thyme, bay leaf, tarragon, parsley
1 onion stuck with 2 cloves
4 cups oyster, clam, or mussel juice
Flour
Salt and pepper
Pinch Cayenne pepper
2 tablespoons Brandy-and-Benedictine
4 tablespoons white dry vermouth
Chopped parsley

Chop vegetables and cook lightly in butter. Bring the wine to a boil. Cut live lobsters in chunks (with shell), the head in two lengthwise; crack claws; reserve juice and coral. Cook lobster in oil and butter until shells are red. Drain and place on the bed of vegetables. Sprinkle with brandy or whisky, flame. Add wine, tomato paste, bouquet garni, onion with cloves, shellfish juice; and sim- (Continued on page 199)



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VOGUE'S READY BEAUTY

New swan song

Whisk a finger across your throat—right there, along the path of your velvet choker—and you've got the *geste juste* for anyone this season whose throat is in less than perfect shape. So it's comforting to know that Helena Rubinstein is out to save every neck in sight with a new rescue cream explicitly titled Herbessence Skin Life Throat Firming Treatment. Busily at work in its silky white depths are moisturizers—and we needn't tell you why *they're* there—along with a full complement of firming-up ingredients ready to undertake ambitious projects on line and tone.

For the scent-uous woman

There's something brand new and madly alluring to slip between you and the world. . . . It's Eve, a delicious French-born perfume brought to these shores by Eve of Roma in brilliant crystalline bottles like the one below. Imagine the delicate scent of a breeze ruffling a flower-massed meadow in Southern France and you get the idea of Eve. There's nothing so breezily ephemeral about it, though, due to a very special ingredient called Lentisque, which adds a leafy backdrop to the fresh mille-fleurs fragrance and acts as a fragrance-fixative, so Eve lingers and lasts. In quarter-ounce to two-ounce sizes, as well as handsome little flacons Pour Le Sac, Eve is on the scene at Bonwit Teller and Lord & Taylor.



DAVID MASSEY



DAVID MASSEY

Doves—in the air

These pretty crystal doves, so aerial and fluttery, look quite incapable of towing anything heavier than a *billet doux*. But what they're actually hefting here is eight glorious, golden ounces of L'Air du Temps—the bright, uplifting Nina Ricci scent in which many women have secretly longed to bathe. With this amount, it becomes a real possibility. . . . The bottle, eight inches tall from base to dove-wing tip, is of frosty Lalique crystal, a collector's item signed by Lalique on the bottom, unmarked otherwise; a lovely consolation prize when all the perfume's gone. But that shouldn't be for some time, unless, of course, you *do* bathe in it. . . . The whole enchantment, in a yellow-and-white satin dovecote, is $200. At Neiman-Marcus and Lord & Taylor.

The roar of the crowd

If, on the brink of a momentous encounter, you've ever longed for a reassuring check on the status of your face just before disembarking from a murky cab, look instantly into Sunbeam's new Mini Cosmetic Mirror. It's a rather fabulous lighted compact, battery-powered and just a mite larger than a standard compact. With regular and magnifying mirrors, eight tiny "theatrical" lights, and space to stash cosmetic items, Mini Cosmetic Mirror is really a miniature professional makeup table which we see rearing its pretty, mock-tortoiseshell head in theatres, planes, trains—any place where a lady in the dark wants to ready her face for applause. . . .

(Continued from page 197)

mer, covered, 20 minutes.

Remove pieces of lobster. Work together ¼ pound butter, ¼ pound flour, and lobster coral and juice (blender may be used), and thicken sauce with this mixture. Correct seasoning with salt, pepper, Cayenne; add B-and-B and vermouth to taste. Simmer another 30 minutes or until there are about 3 pints of sauce; rub through a sieve. Reserve 1 pint sauce for stuffed chicken (recipe below). Return lobster to remaining sauce, heat slowly, sprinkle with chopped parsley, and serve.

Traditionally this dish should be thickened only with the lobster coral, but some lobsters do not have coral, and extra sauce is needed for the second dish, so flour is used.

STUFFED OYSTERS, JACQUES MANIÈRE STYLE

Four servings.

This can also be made with clams or mussels. The quantities will depend on the size of the shells.

24 fresh oysters in their shells
1 cup heavy cream
1 egg yolk
1 leaf fresh basil, chopped
2 cloves garlic, mashed
2 or 3 sprigs parsley, chopped
2 tablespoons butter
Salt and pepper to taste

Work the salt, pepper, garlic, chopped parsley, and basil into the butter. Mix the cream with egg yolk, salt, and pepper; but do not whip. Open oysters and remove some of the juice—may be used for Sauce Américaine. Arrange oysters in their shells on four fireproof plates in beds of salt to hold them steady during cooking. Add ½ teaspoon prepared butter to each and place in 450° oven. As soon as butter is melted and oysters begin to stiffen, cover each with a tablespoon of cream mixture and return to oven until they begin to brown.

"At once witty and sophisticated, a little pretentious, perhaps too elaborate," said Jacques Manière, "here is a dish that I'm proud of from a professional point of view."

CHICKEN STUFFED WITH LOBSTER

Four servings

5-pound chicken
1⅓ pound lobster
2 egg whites
Salt and pepper
¼ cup Cognac
½ cup cream
3 carrots
6 or 7 shallots
2 leeks, white part only
Dash saffron
Butter
Oil
Flour
1 cup Armagnac
2 cups Sauce Américaine
1½ cups concentrated stock (recipe below)
1 bouquet garni
1 onion stuck with cloves

For concentrated stock: This "tricked trick" can substitute for the meat glaze that is the basis for so many great French sauces. Boil a shin of veal, lightly salted, and reserve 2 quarts stock. Reduce by one third. Brown 1 grey shallot, chopped, and ½ pound mushrooms, chopped, in butter and sprinkle with 1 cup Madeira; cook until reduced by half and add stock, making about 1¾ quarts. Mix 2 tablespoons potato starch in white wine to make a thin paste, stir slowly into hot broth and boil to thicken. Colour with a few drops of caramel or commercial colouring (in France, Arome Paterelle). Skim carefully and strain. Can be frozen.

Cut live lobster in two lengthwise; remove stomach and intestines. Save coral.

For stuffing: Rub lobster meat and juice through a sieve and set bowl on ice. Add salt, pepper, egg whites; beat into a mousse with spatula or wooden spoon. Add the coral, the Cognac, and when the mixture begins to solidify, add the cream. (Or beat all in electric blender, refrigerate.)

For brunoise: Peel carrots, shallots, and leeks; chop coarsely. Brown lightly in butter.

Cut chicken in quarters; remove bones without breaking the skin. Cut a slot in each chicken piece and insert stuffing, using a pastry tube; fold back the skin so no stuffing escapes and tie opening shut with thread. Flour chicken pieces lightly and brown in half butter, half oil. Drain and place on the *brunoise*—bed of vegetables. Sprinkle with Armagnac and flame. Before flame dies, add Sauce Américaine, saffron, concentrated stock, bouquet garni, onion, salt, and pepper. Bake at 350°, 20–25 minutes. Stuffing should swell and puff up chicken pieces.

Remove chicken pieces to a hot platter and return pan to fire. Reduce sauce, strain, and pour over chicken. You can even sophisticate this recipe further by putting chicken and sauce in individual casseroles and covering with puff pastry; bake until pastry rises; serve.

(Continued on page 200)

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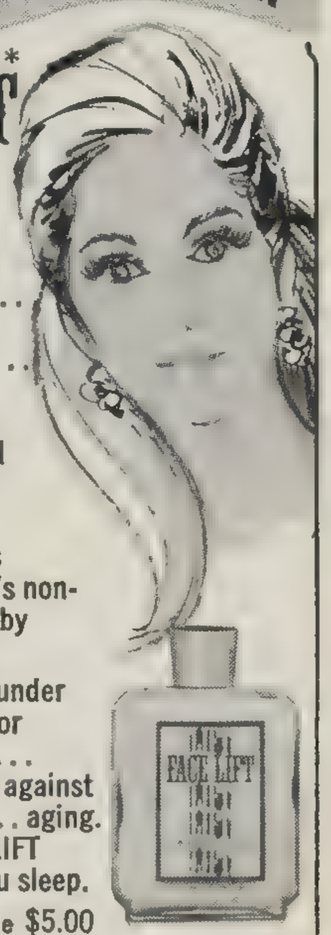
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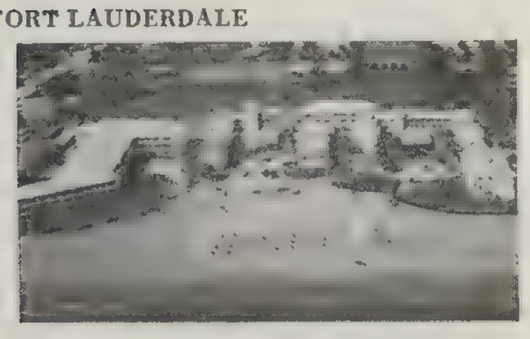
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NOISE

(Continued from page 196)

able hearing loss, he did not know whether this was a temporary or a permanent loss if the levels ranged from 106 to 120 decibels.

Thomas Edison once predicted that as urban noise grew greater (which it inevitably would), the man of the future could eventually be born deaf. We have long known the condition called presbycusis, age-induced hearing loss. We are now coming close to understanding occupational deafness. But the best evidence that people are having their ears hurt outside of work is the identification of a new category of deafness: sociocusis. Its name means hearing loss caused by a lifetime of living and playing in noisy environments.

The case for recognizing noise as a health problem may be summarized as follows:

Man is being exposed to increasing amounts of a new and potent mix of stresses—chemical, physical, and psychological.

Noise, at even moderate levels, forces a systemic response from the total organism. It is not only the sense of hearing that is involved. What is also involved is what happens after the brain receives the sound signal. The brain places the body on a war footing. The repetition of these alerts is exhausting. It depletes energy levels: It can cause changes in the chemistry of the blood, in the volume of the blood circulation; it places a strain on the heart; it prevents restorative sleep and rest; it hinders convalescence; it can be a form of torture. It can so weaken the body's defense mechanisms that diseases can more readily take hold. The organism does not adapt to noise; it becomes inured and pays a price. The price of this "adaptation" is in itself a potential hazard to health.

The most constructive medical and commonsense position is the one taken by Jansen:

Any sound or noise may change physiological states; and until someone will prove that these more or less repeated changes are negligible we must consider noise to have a possible detrimental influence on human health.

Noise per se may not be dangerous. But when noise becomes immoderate, as with anything else in life, it loses its innocence.

EDITOR'S NOTE: *This article is adapted from* The Tyranny of Noise, *to be published this month by St. Martin's Press, a book written by Robert Alex Baron, who is executive director of Citizens for a Quieter City, Inc., in New York, and a full-time crusader against noise.*

COOK-COMMUNICATOR

(Continued from page 199)

MUSSELS IN VOL-AU-VENT CASES

Four servings

3 pints mussels
3 cloves garlic
1 small bunch parsley
4 ounces butter
2 cups light cream
1 tablespoon tomato paste
Salt and pepper

Chop parsley and garlic finely and blend into butter; season with salt and pepper; chill. Simmer cream until it is reduced to half and add tomato paste. Heat mussels over a high flame until they open. Remove from shells and strain juice to remove sand. Save juice for Sauce Américaine or fish soup. Put mussels in cream mixture, stir in prepared butter, and add a little fresh chopped parsley, salt, and pepper. Remove from heat as soon as butter is incorporated and mussels heated. Serve in heated vol-au-vent cases. You may add a spoon of Armagnac to cream.

Puff pastry for vol-au-vent: Beat ½ pint heavy cream with 1 pound flour and a pinch of salt. Let rest ½ hour then roll into a rectangle. Place 10-ounce block of very cold butter in centre; fold and roll as for ordinary puff pastry until you have made six turns. This pastry is very delicate and easier to make than the traditional recipe.

"A grapefruit stuffed with rice might be amusing, but it isn't terribly witty. On the contrary, a dish that has *esprit* is my Chicken with Vinegar."

CHICKEN WITH VINEGAR

Four servings

1 chicken
Salt and pepper
Flour
Butter
Oil
4 or 5 garlic cloves, crushed
1 small bunch parsley, chopped
½ cup good wine vinegar
¼ cup concentrated stock (see recipe for chicken stuffed with lobster)

Cut up chicken; salt, pepper, and flour pieces. Brown 5-6 minutes until golden in half butter, half oil. Drain off fat. Add garlic, parsley, vinegar, and stock. Cover pan and bake in rather hot oven 15-20 minutes, until chicken is tender. Arrange chicken on platter and pour over sauce, which should be thick.

For wine vinegar: In a glass demijohn, mix 1 cup wine vinegar and 1 or 2 quarts good wine; let stand, uncorked, 2 months until a good "mother" (a viscous mass of acetic fermenting agents) has formed. Then add any leftover wines—red, white, or rosé. Vinegar will be ready in 2 months, but the wise will age it 2 to 3 years.

(Continued from page 89)

On the French Riviera . . . l'heure bleue . . . *creamy hotels* . . . la vie douce

butterfly roof touching pines. A few road curves away: the well-known Auberge Colombe d'Or, a great restaurant with cosy rooms.

Nineteen hundred feet up at Tourrettes-sur-Loup: the new Résidence des Chevaliers which, in spite of its pompous name, is a simple, twelve-room chalet by a stream. Its owner, Monsieur Nestou, has guns, dogs, and Jeeps for guests who hunt wild boar and woodcock now through March; later he lends out rods for trout fishing.

EAST OF NICE: At Villefranche, the small St. Peter's chapel—covered entirely by Cocteau's pale, life-sized figures—gives the illusion of being bigger than it is. At Saint-Jean-Cap-Ferrat, the new floor of the well-kept Voile d'Or Hotel is on the same level as the quay of the small harbour. Guests—many are film stars—may and do leap out of bed and aboard their yachts. In this pleasant haven, even for landlubbers: marble bathrooms, the beige of nougatine, that smell of Rochas soap; saunas; maids that do nice things such as sewing on buttons. New in Beaulieu at two timeless hotels separated by a hedge: at the pink La Réserve, a glassed-in, heated seawater pool, plus thalassotherapy; at the white Métropole, a heated seawater pool plus a new jetty. As easily as they might order boiled eggs, guests at the Métropole may choose soft or crisp bed sheets in white or colours. Two special places: Adelaïde, antiques plus charming primitive paintings; La Fuenta, a boutique with great shirts.

MONTE-CARLO: To this compact pleasure heap, fresh enticements at the Casino (revived by paint and air conditioning): clanking slot machines beneath the abundant, cigar-puffing nymphs painted in the 'nineties on the ceiling of the Bar Rose. In contrast to the low key of the old Casino, its new, scarlet Salon des Amériques has piped music, noisy Las Vegas-style betting—craps, blackjack. Shortcut downstairs in an 1890 gilded elevator cage to Le Black Jack, an elegant black-and-red dinner place with dancing, entertainment. At the unbeatable Hotel de Paris, a not obvious graft to its *belle-époque* looks: three new upper floors. Invisible, a tunnel to the Terrace Pool, that enormous establishment with a pool behind glass, restaurant, private saunas with sitting rooms, balconies, telephones, and even room service. Two star names, new on the scene: Givenchy, with his boutique, and Alexandre, with his white-and-orange hairdoing place. Bigger now, but still jammed, the phony-'nineties St. Louis discothèque kept spinning by its blond disc jockey, Jean François. In the stream of action, but standing quietly in gardens, the Métropole, a hotel constantly revamped and intentionally old-world, attracts Europeans who stay and stay.

CANNES: *L'heure bleue*, that spectacular, long, bright-blue delay between day and evening. Tuned-up for *douce vie*, all of the large Majestic Hotel: Bedside push buttons not only turn on radio and lights, but open and close weighty blinds and beep maids and valets who carry intercoms. In enormous sea-blue marble bathrooms, everything is in duplicate. For meals, tables are seemingly arranged by the sundial—by the heated seawater pool, on windless terraces, in winter-garden dining rooms off marble halls.

On La Croisette, the comfortable balconied rooms of the new, small Grand Hotel behind a tremendous spread of lawn have enchanting Dufy views of the bay framed in palms; on the top floor, the half-dozen cheerful suites open onto garden terraces with fountains. From the Grand's back entrance, rue d'Antibes, that artery of fine shops, is only a few steps away.

In the Casino's crystal-and-gilt gaming rooms, the new downstairs nightclub, Brummell, red as the jack of hearts, switches from live to canned music. In the marble hall, a large slice is reserved for *boule*, that classic French bowling game usually played on village squares. At Port Canto, Cannes' splendid marina, the half-dozen suites in the clubhouse have terraces walled especially for sunbathing, plus a shiny spa specializing in seawater cures. For après-sea, a hairdresser across the hall. . . . Grand Duke Michael of Russia, in 1891, founded the Cannes Golf Club, an eighteen-hole course split by a river golfers must cross in a barge. . . . Designed by the exceptional architect Jacques Couelle: Port la Galère at Théoule, a fascinating boating colony of contoured pink matching the rosy cliffs sheltering the yacht basin.

HITTING THE JACKPOT: A fourteen-day holiday at one of these creamy Riviera hotels, including the round-trip fare flying in economy class on one of Air France's big birds, costs $426 for each of two persons sharing a double room. (Single rooms cost $78 more.) In addition, this deal provides delicious café au lait and croissants for breakfasts, free entrances to the Casinos in Nice and Monte Carlo, as well as transportation from the Nice airport to the hotels and back. The only two rules of this game with its never-before-price as the prize are: Travellers from New York, Chicago, or Houston, take off and return only on Saturdays, now through March 27, and they spend the first night aboard Air France flying across the Atlantic. For the remaining thirteen days, *tout va:* They may settle down in one hotel, or move around from one hotel to another, say, from the Negresco in Nice to the Majestic in Cannes to the Hotel de Paris in Monte Carlo. Everybody wins at this game.

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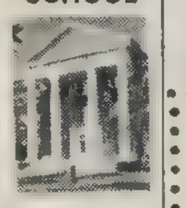
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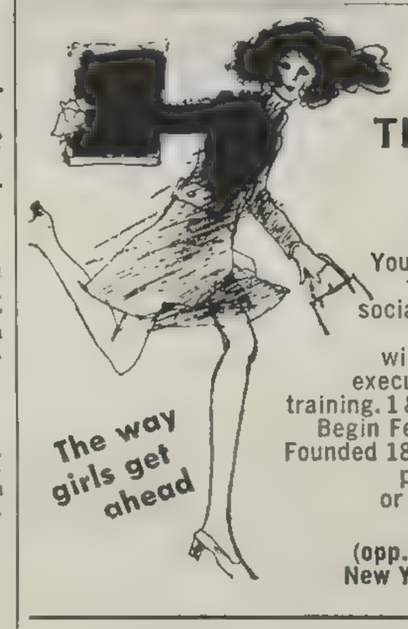
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EXERCISE FOR A LONGER LIFE

(Continued from page 153)

The others lived to their sixties, seventies, and eighties. A phenomenal record of longevity for a group of men born in the late eighteenth and early nineteenth centuries.

As the search seemed endless, I asked an independent researcher who had no idea of my purpose to compile a list of the well-known conductors of symphonies, listing the place and date of birth as well as the date of death. We can not fail to be impressed by the statistics pointing up the longevity of this group of gifted and fortunate men. Some died in their sixties, seventies, eighties, and still others are alive and active.

Unfortunately, we do not know if they died early the victim of a runaway horse and carriage or were done in by a jealous, maddened double bassist. Certainly, before antibiotics, infections must have caused some deaths. Yet we must be aware of the statistics of longevity and we can safely conclude that this group of men did not fall early victim to fatal heart attacks (or early victim to any form of fatal illness). They not only survived to respectable ages but they remained physically active, and this is a most significant consideration. These men continued in the physically demanding task of conducting, when other men, many years their junior, retired completely in the real and sad sense of the word.

Conductors of symphony orchestras lead long and active lives.

Now, is there any indication of the reasons for such longevity? I feel it is safe to assume that regular exercise (not terribly violent) performed regularly and with enjoyment over the years contributes to longevity and perhaps safeguards one against premature heart attacks. There are, of course, other important factors that must be considered (diet, body build, picking the right parents, or the correct genes, and many more) but proper exercise plays an important rôle.

We certainly can not state that the theory has been proven. One might say that the common factor is not the exercise but the exposure to music. I referred to *The New Encyclopedia of Music and Musicians* again and hurriedly searched through the names beginning with the letter A who were not conductors and suddenly found a large number of men who died when they were quite young in their twenties and thirties. Of course this is not conclusive proof of my theory but it causes us to wonder about the value of regular exercise (and here I assume that conductors probably are much more active physically than composers, flutists, and oboists).

We might also reflect on the strenuous nature of this form of exercise. Conductors labour physically (as well as mentally) for hours in rehearsal periods as well as in concert. Try to go through the simulated motions of just one entire symphony and you can then begin to understand the enormous outlay of energy that goes into the conducting of a complete musical program. A musical conductor's energy outlay must be that of a tennis player without the sudden violent outbursts of energy and the fierce competition that usually accompany athletics.

What about professional athletes? Unfortunately for them their regular activity ceases in their early to middle thirties and so their longevity is the same as that of the general population. The only exception may be among golfers.

Without further study I feel justified and even compelled to formulate some definite ideas regarding a particular exercise form which may have an effect in preventing heart attacks. For want of a better name I will call it the Gordon-Litt method. (Or should it be Litt-Gordon? I have always been a generous man.)

Required equipment: a record player, a collection of recorded (but not necessarily classical) music. Optimal equipment: a baton. Advanced optimal equipment: a music stand and the scores of the various symphonic or other pieces.

To begin. Once a day put a recorded symphony on a record player (or an equivalent amount of pop-music records), close all doors to assure privacy, turn the volume up in order to surround yourself with music. Step up on the imaginary podium, rap for attention, turn the record player on, and go to it. Conduct with your head, your shoulders, your arms, your hands, chest, and torso. Imagine if we had embarked on an exercise program of this sort reasonably early in life, what marvellous benefits we would have derived later. Imagine too if the high schools taught conducting instead of simple music appreciation. What better way to appreciate music than to conduct music. Perhaps many of us would then have learned to read a score and thus enrich this entire experience. What a wonderful way to combine exercise, with love of music, and perhaps even get rid of anxieties and hostilities.

I feel strongly that this could be a superb exercise to prevent coronary arterial disease. There is no time to lose. The time to begin a regular program of exercise is now. It is not only important: It may be life saving. If I am wrong, and I am arrogant enough to say I doubt that I am wrong, think of all the great music one would listen to. With that increase in music appreciation there would probably grow a greater awareness and a greater enjoyment of many other areas of joy and beauty. What a lovely idea. Do you want to lead a band? Yeah!



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VISCONTI

(Continued from page 189)

"neorealistic" film of Italy: *Ossessione.* For legal reasons this film could never be released in America. He followed it with *La Terra Trema,* the great, intense, black-and-white masterpiece of a family living in a small fishing village that won for Visconti a prize at the Venice film festival. It was during that time, this burning and energetic time, that he created his repertory company and brought to Italy the plays of such American writers as Arthur Miller and Tennessee Williams.

It was during this time, too, that he persistently attended the Rome Opera House, then in a state of second-rate decay. The magnet was an overweight young woman with a glorious voice and even greater stage presence. She sang *Norma.* Her possibilities mesmerized Visconti into hearing *Norma* three times a week. Her magnetism: the incredible span of her vocal range, her musical phrasing, and her expressive, long-fingered hands. She reached the peak of her special genius with and through Visconti in 1955 at La Scala. La Callas: transformed, slender, supple, elegant, her body doing what only her voice could do before.

Heartbreakingly eloquent, with large Saracen eyes, Maria Callas was transformed by Visconti into Verdi's sad heroine Violetta in *La Traviata.* Then Bellini's *La Sonnambula,* the moment of the great revival of the "bel canto." It was one of the great collaborations of our time. Both fierce perfectionists, with unfailing dramatic instincts, with super energy and capacity for working endless hours, total devotion to art, both intensely musical: They spoke the same language, they understood and recognized each other. This collaboration resulted in some of the greatest opera in our time, moments that set an inevitable standard for anything that would follow. After Visconti's *Traviata* with Callas, all would seem a bit second-rate.

A brilliant and frenzied schedule of work followed: In opera: *Don Carlos* and *Il Trovatore,* later followed by *Der Rosenkavalier,* and another *Traviata* with Mirella Freni . . . all at Covent Garden in London. *Falstaff* in Vienna. Plays in Paris, with Romy Schneider and Alain Delon. Visconti's theatre company still active in Italy. In films: *White Nights, Rocco and His Brothers,* the exquisite *Senso. The Leopard* with Burt Lancaster, the closest Visconti came to his actual nostalgia, almost autobiographical. *The Stranger,* Albert Camus's masterpiece with Visconti faithfully following the book, keeping his promise to Camus's widow, not imposing his personality but his understanding.

The number of Visconti's pupils grew during the years. Franco Zeffirelli, his most gifted protégé made his mark and became, at his best: indelibly Visconti. Giorgio de Lullo, a former actor of the theatre company, has made an international reputation with his company. Visconti's versatility and his spontaneous creative taste, from costuming to designing scenery, to, above all, the ability to demand the best, inspired a whole school of brilliant stage and costume designers. Piero Tosi who did the costumes for *The Damned* is a perfect example. Visconti has been exceptionally able in bringing out, nourishing, and refining the abilities of other people, possibly because of the pure force of his loyalty to his own experience and vision. Visconti, first and last, is the maestro of Visconti.

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